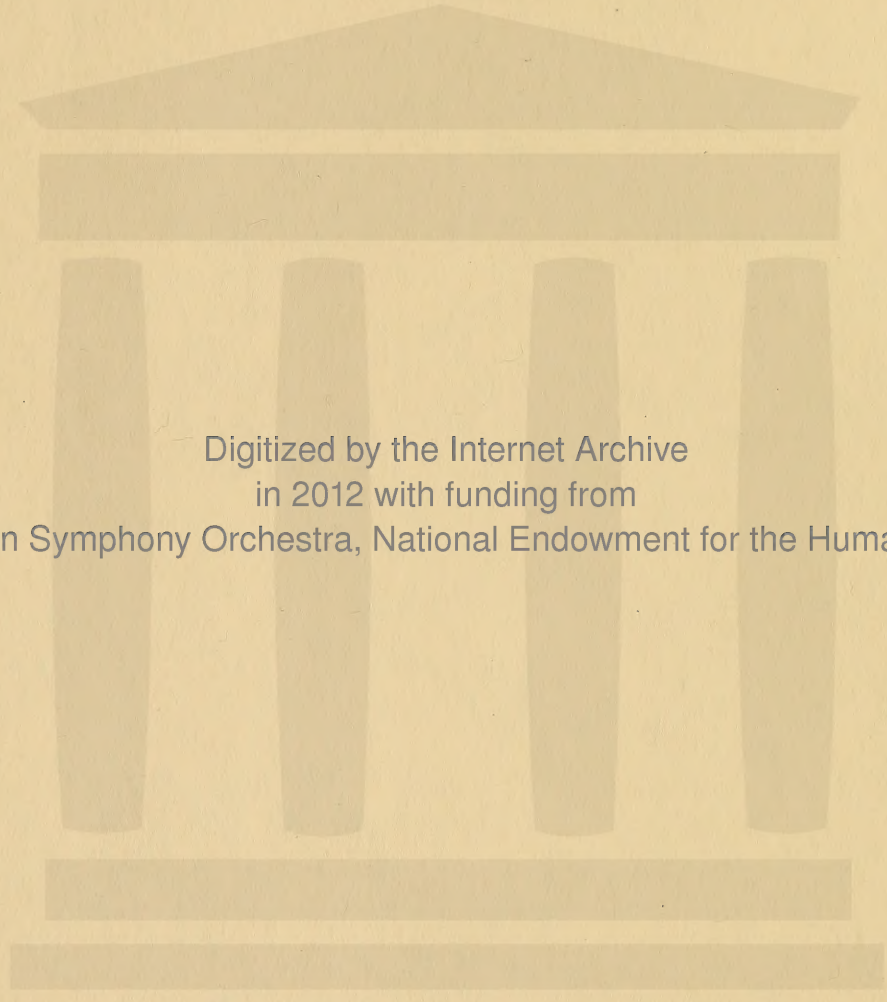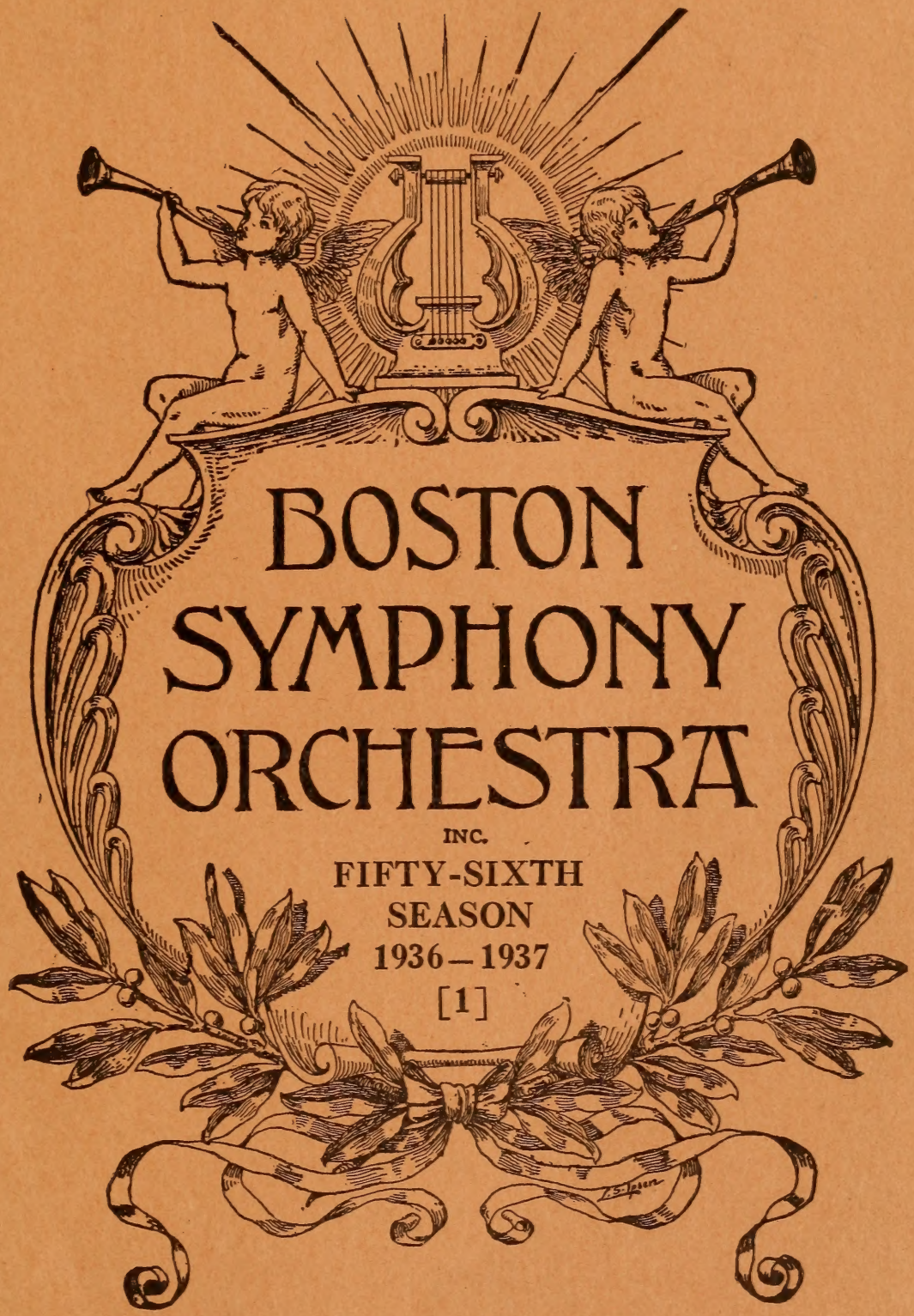


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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By JOHN N. BURK

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FRIDAY AFTERNOON, October 9, *at* 2:30 *o'clock*

SATURDAY EVENING, October 10, *at* 8:15 *o'clock*

HAYDN.....Symphony in B-flat, No. 102
(the Ninth of the London Series)

I. Largo; Allegro vivace
II. Adagio
III. Menuetto: Allegro; Trio
IV. Finale: Presto

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BEETHOVEN.....Symphony No. 5 in C minor, Op. 67

I. Allegro con brio
II. Andante con moto
III. Allegro: Trio
IV. Allegro

This programme will end about 4:15 on Friday Afternoon, 10:00 o'clock on Saturday Evening

Charcoal drawings of the members of the Orchestra by Gerome Brush, together with music, autographs, and pictures of the composers whose works are in the current repertory, may be seen in the first balcony gallery. (*See page* 44.)

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SYMPHONY IN B-FLAT MAJOR, NO. 102
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By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795 — he composed twelve in all for performance by the orchestra of Salomon in the British capital. The symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impressario arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each

* This symphony was played at the first concert of the Boston Symphony Orchestra, October 21, 1881. Sir George Henschel, the Orchestra's first conductor, returning to repeat this programme at the opening of its 50th anniversary, again conducted the symphony on October 10, 1930 (its most recent performance at these concerts). This symphony was performed six times in intervening seasons.

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particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss." There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life — the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

Writing of Haydn in the Oxford History of Music, W. H. Hadow considers that "the twelve symphonies which he wrote for Salomon are not only the greatest of his orchestral works, but those also in which we can most clearly trace the effect of his intercourse with Mozart. Dr. Pohl especially notes the influence of the Jupiter Sym-

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phony both in the richer orchestration and in the freer uses of episode and incident:

"The minuets, far different from Mozart's courtly dance-measures, have all his old rustic drollery and humor, the rhythms have all his old incisiveness of touch, the folk-tunes that he loved grow thick along the wayside. The melodies of his own sowing are unmistakable in hue and shapeliness. And the music is all suffused with a sense of mellowness and maturity, of long experience and an old age honorably won; it is too serene for passion, too wise for sadness, too single-hearted for regret; it has learned the lesson of life and will question its fate no further."

The symphony is innocent of clarinets. As elsewhere among his final symphonies, Haydn dispenses with the ceremonious portal of a broad *coup d'archet*. A soft chord suffices to introduce the tender *largo,* with its gentle syncopated pulsations. The sprightly *allegro vivace* takes sudden possession of the movement. Speaking of its formal mastery, Professor Tovey puts himself on record as setting this work together with the Symphony in D major (No. 104) and the String Quartet in F, Op. 77, No. 2, as Haydn's "three greatest instrumental works." He points out at length Haydn's success in obtaining that symmetry expected of a symphony in the eighteenth century, while avoiding the

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rather barren means of an almost identical recapitulation, to balance the exposition. "What the orthodox textbooks assume to be Haydn's recapitulation is neither more nor less than a true Beethoven coda of the ripest kind. Where then does the symmetry come in? It comes in at the end of the exposition, which Haydn always rounds off very neatly in a phrase quietly reproduced at the end of the movement, just where it is the last thing you would expect. . . . The only way to get the benefit of Haydn's or any great composer's sense of form is to listen naively to the music, with expectation directed mainly to its sense of movement. Nothing in Haydn is difficult to follow, but almost everything is unexpected if you listen closely, and without preconceptions." Haydn, the subtle vagrant in modulation, here plies his skill to the utmost. Near the end of the exposition he drops his ingratiating ways to establish his new keys with sudden loud chords. They have a boldness foretelling Beethoven, but none of the provocative challenge of the master to come.

The *Adagio* is in effect the development of a single theme. There is no middle section, no arbitrary sequence of variation patterns, no break in the general rhythmic scheme of triple time with a constant accompanying figuration of sixteenth notes; no marked variety in the instrumentation, wherein the first violins, doubled by a single flute, usually carry the melody. The charm of the music lies in its delicacy and variety of detail, in which the device of a duple against a triple rhythm is much used. It is a single melodic unfolding of infinite resource, a mood so enkindled that it need never lapse into formula. This *Adagio* must have been a favorite with Haydn, for it also appears

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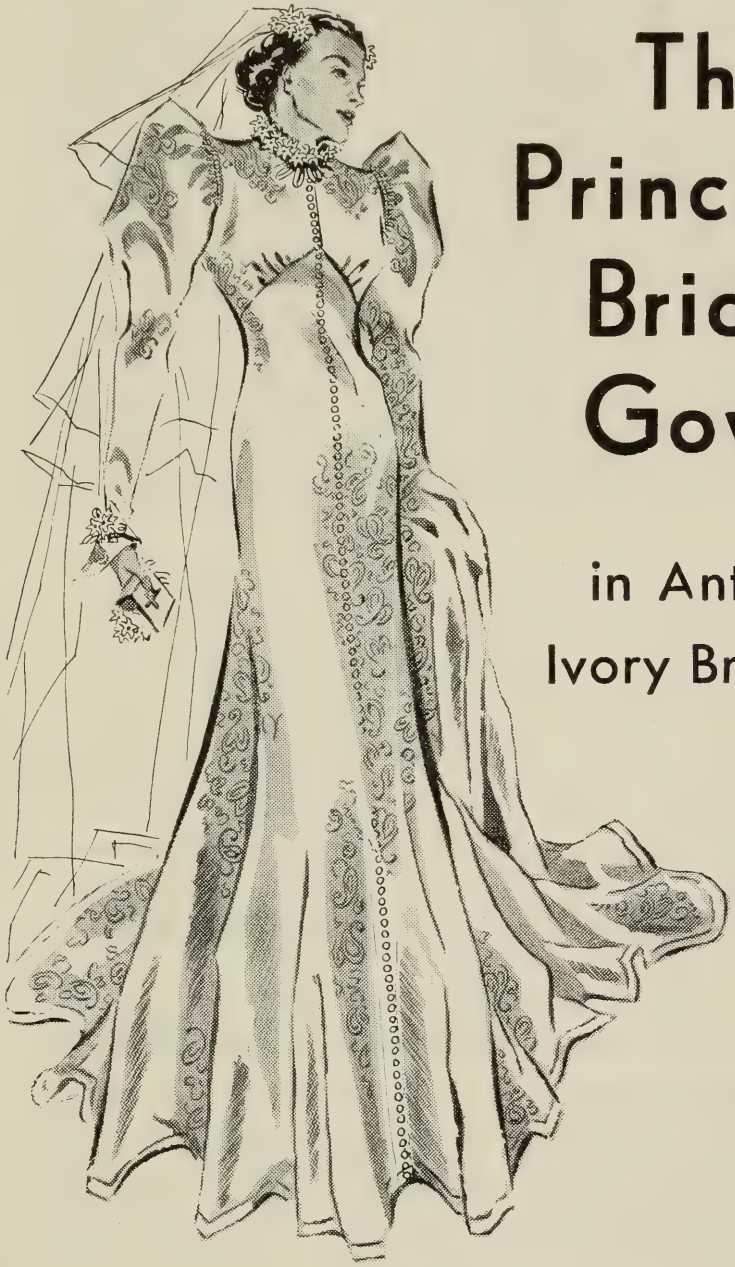
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in a Piano Trio, where the key is F-sharp, a half tone higher than in the symphony. The Trio was dedicated to Haydn's very special friend Mrs. Schroeter, who, according to Dr. Pohl, fondly cherished this piece.*

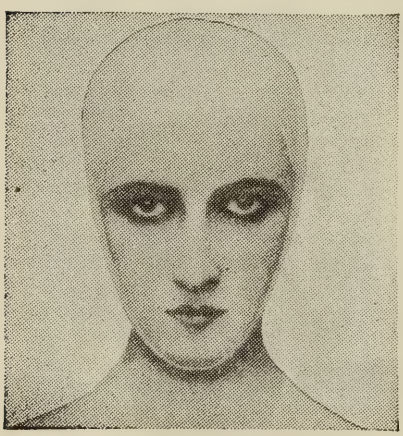
The *Minuet,* together with its trio, re-establishes the tonic key. In the second part, the humor which sparkled in the opening movement reasserts itself in triple bass chords.

The *Finale,* like most *finales* of Haydn when invention was fully unloosed, is indescribable. W. H. Hadow, in his study of Haydn as a "Croation composer," detects in the opening theme a march tune commonly played in Turopol at rustic weddings. The melodic first phrase of the *largo* which introduces the symphony, Mr. Hadow finds similar to a Slavonic folk ballad: *"Na placi sem stal."*

Haydn's sojourn in London was a mellow episode of friendly adulation and gratified response – a solace of increased fame (and profit) in his declining years. There is a fairly complete record of both visits,

* Mrs. Schroeter, whom Pohl refers to as Haydn's *"Herzensfreundin,"* was sixty when Haydn knew her in London, but age had not extinguished the fires of romance. She was the widow of John Samuel Schroeter, the Queen's music-master. This lady took piano lessons from him, received the inscription of three trios, and exchanged tender letters. In one of them she went so far as to say: "Truly, dearest, no tongue can express the gratitude which I feel for the unbounded delight your music has given me. . . . You are dearer to me every day of my life." Haydn was moved to reflection in his old age. Once he said of Mrs. Schroeter, pointing to a bundle of her letters: "Those are from an English widow who fell in love with me. She was a very attractive woman and still handsome, though over sixty; and had I been free, I should certainly have married her."

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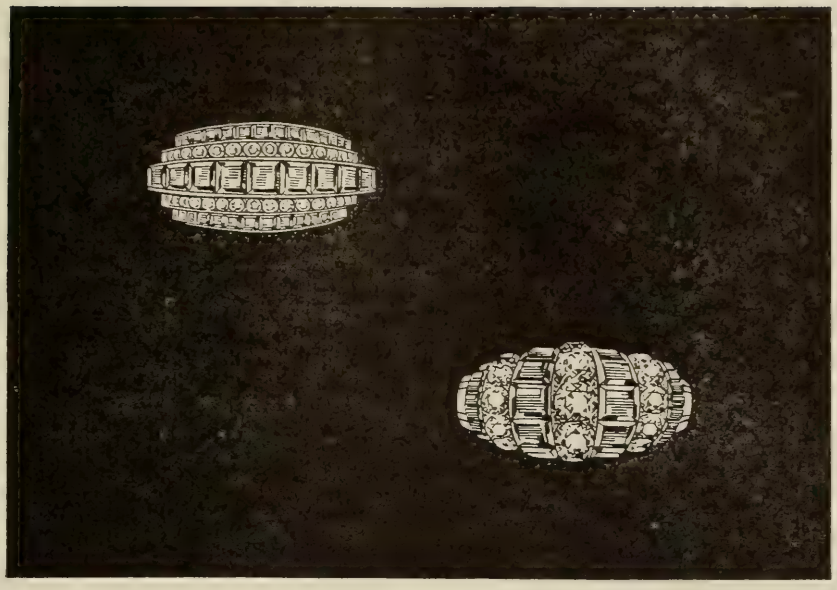


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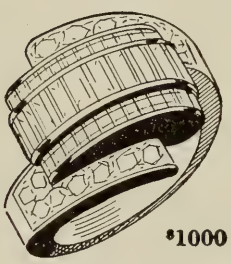
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related by Pohl in his *"Haydn und Mozart in London,"* with the commentary of Haydn himself, found in his diary and surviving letters.

England which had done its homage to Handel and was to treat Beethoven with a regard no less honorable, was evidently long moved to curious interest by the report of Haydn's success in Vienna. His symphonies had been brought forward in England by Johann Christian Bach (the "London Bach"), and others. When the "Professional Concerts" were founded in 1783, he was approached to take their direction. Gallini tried to obtain an opera from him, and Johann Peter Salomon, who saw in the acquisition of Haydn glory for the cause of his art in London, and a sound business venture to boot, went after him with more pertinacity. Salomon, a native of Bonn, and an early friend of Beethoven, had had a rather vivid career. He had been concert master to Prince Henry of Prussia in Berlin, had there defended Haydn's music against more conventional scores. After making himself known by concerts in Paris, he settled in London in 1781. He had managerial ambitions, and no doubt looked upon Haydn as an instrument to increase the prestige of his concerts in London, in opposition to the "Professional Concerts" then flourishing. Salomon sent a publisher by the name of Bland in 1789 to sound

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him out. Bland obtained the copyright of several compositions, but no further commitment. Haydn was no doubt loath to leave his Prince and the security of his post at Esterhaz for the mirage of a strange and distant land.

When, in 1790, Salomon heard of the death of Prince Nicolaus, he took the first post chaise to Vienna. Haydn looked up from his work one morning to behold a strange visitor who said: "My name is Salomon. I have come from London to fetch you; we will settle terms tomorrow." Haydn was naturally hesitant. He was nominally engaged to Prince Anton, the successor of Nicolaus, and although he was little more than a pensioner to his new patron, who was no music lover, permission would nevertheless have to be obtained. Haydn was in course of composing a piece for the King of Naples, who was then in Vienna. For the rest, he knew nothing of traveling. Close upon sixty, he had hardly more than crossed the border between Austria and Hungary with his Prince. The objections were legitimate enough, but the "terms" of Salomon, when proposed, were too glittering to be waved aside. He was assured 300 pounds for an opera, 300 for six symphonies and 200 more for their copyright, 200 for twenty compositions in other forms, 200 more was guaranteed from a benefit concert. Figures like these Haydn had never known. He obtained leave of absence from Anton, propitiated Neapolitan royalty (not without diffi-

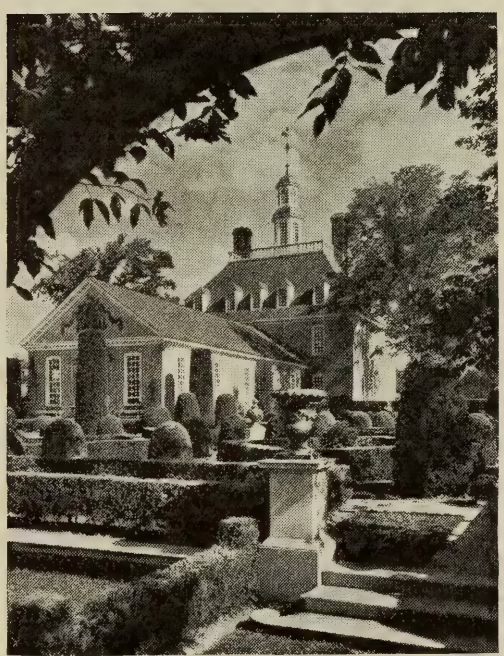
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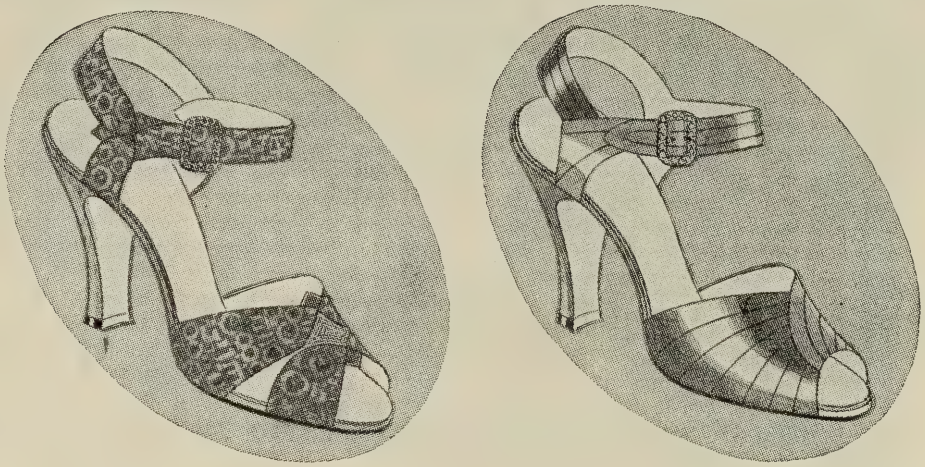
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culty), and set forth with the Anglo-Prussian stranger on December 15. A fortnight passed before they reached the Rhine, via Munich, and on Christmas Day they found themselves in Bonn, where they were much fêted, the one being a native of the town, and well connected, the other being well known by reputation in that musical center. It was on the last day of the year, with a heavy rain falling, that they drove into Calais. The next morning they sailed out upon the channel and were tossed about in their small craft by "contrary winds," not reaching port at Dover until nearly ten hours had passed. Haydn, extremely interested in his first experience at sea, remained on deck through the entire voyage. He admitted in his diary that he felt "a little frightened, and a little uncomfortable" as the wind increased, most of the passengers being seasick and "looking like ghosts."

There followed in London a continuous round of invitations by various societies, by ambassadors, the nobility, the musically eminent. He wrote that he dined out six times in seven days. On account of the "late hour" (six o'clock) of dining in London, he resolved to decline further invitations, and dine with Salomon at four, likewise keeping his mornings free for work. Between lessons, rehearsals, social importunities, he must have found it hard indeed to compose the



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music required of him. He wrote early in 1792: "In order to keep my word and support poor Salomon, I must be the victim, and work incessantly. I really feel it. My eyes suffer the most. My mind is very weary, and it is only the help of God that will supply what is wanting in my power. I daily pray to Him; for without his assistance I am but a poor creature." Despite this pious sentiment, it is interesting to note that, lacking a new manuscript symphony to bless the occasion of his degree at Oxford University, he brought out one he had written in Paris, several years before; also that, setting out for England a second time, he had taken care to anticipate his needs by writing new symphonies in Vienna.

A delay in the first of Salomon's subscription concerts (there were to be twelve, beginning on February 11, but the first was postponed until March 11) enabled the rival series, the Professional Concerts, to begin far in advance (February 7th) with a manuscript symphony of Haydn. Nevertheless, the first Salomon concert, given in the Hanover Square Rooms, was a decided success. Salomon took his place, as concert master, and Haydn presided at the piano, giving cues from the instrument according to the custom of the time. There were no more than forty musicians. But Burney wrote that Haydn's presence seemed to have an electrical effect on orchestra and spectators; he never remembered a greater demonstration of enthusiasm.

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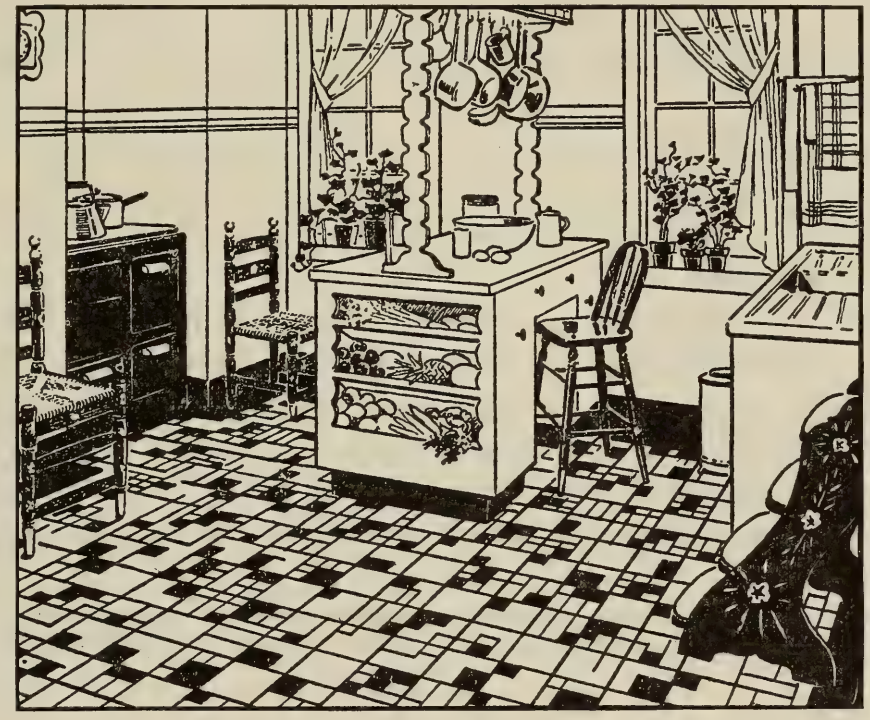
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The manager of the Professional Concerts, unable to induce Haydn to desert Salomon, tried to start a musical war, London fashion, spreading the report that Haydn was in a decline of old age, and engaging the youthful Ignaz Pleyel to lead their own series. As it happened, Pleyel was a devoted pupil of Haydn. Their relations remained cordial, and each performed symphonies of the other. Another series of concerts in the spring of 1792 further increased Haydn's popularity, and the lessons he gave, together with the additional receipts from the benefit concert, which exceeded expectations, brought Haydn a wealth which he was to double on his second visit. His shrewish wife in Vienna, his "Xantippe," wrote asking for money to buy a house which had taken her fancy, and in which she would like to spend her "widowhood." Haydn, returning to Vienna, bought the house himself, and lived to dwell in it as a widower, surviving his wife by nine years.

Haydn, who confessed in a letter, "I must acknowledge that I am tired and worn out with my labors, and that I look forward with intense longing to my return home to rest," at length set out for Vienna the end of June, 1792, having been away a year and a half. He stayed in Vienna a similar length of time, during which he gave lessons in counterpoint to the unmanageable Beethoven. In January, 1794, an-

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swering the urgent summons of Salomon, he started for London once more, and this time lingered until August, 1795. Again there were numerous concerts, and in that year Salomon organized a new series at the King's Concert-Room, with an improved orchestra. Haydn often made music before the royal family at York House. He also gave concerts at Carlton House, at which the Prince of Wales played 'cello in the orchestra, while the Dukes of Cumberland and Gloucester took the viola and violin. Despite the new successes and honors, which notably increased his fame upon the continent, Haydn found the longing for his own country too imperious to deny. With all the adulation which surrounded him, discontent crept in. There was glory in playing for royalty, but humiliation when the Prince of Wales, lingering at table, kept him and the orchestra waiting for several hours. The country was still strange to him, and the English grammar which he carried under his arm when he walked in the woods failed to unfold readily the secret of its language. The religion of England was not his own. The quality of the orchestras at his disposal was not always of the best.

Haydn gave as a further reason to the King, who pressed him to make his home in England, that he had a wife at home who could not cross the Danube, much less a continent and stormy sea. If the King believed in the sincerity of this excuse, posterity does not. There

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is evidence that Haydn found plenty of feminine charm to beguile his stay in England. Visiting houses innumerable, he often gave lessons to the hostess or her daughter, sometimes cementing the friendship with a dedication. There was a Miss Brassey, whose father's country house he often visited, and a Mr. Shaw, whose wife he estimated in his diary as "the most beautiful woman I ever saw." He contradicted himself by noting on a piece of music in his possession that it was "by Mrs. Hodges, the loveliest woman I ever saw, and a great piano player." There was a Mrs. John Hunter, who wrote the words for his English canzonets, and Lady Charlotte Bertie, to whom he dedicated half of them. He was so delighted with the seventeen-year-old bride of the Duke of York, a Prussian princess, that he allowed her to sit beside him at the clavier as he led his symphony. "She is the most charming lady in the world, is very intelligent, plays the piano and sings very agreeably. The dear little lady sat near me and hummed all the pieces, which she knew by heart, having heard them so often in Berlin." But the most ardent flame upon his list was Mrs. Schroeter, to whom the adagio of this symphony, used in a trio, was dedicated. And upon the composition of Mrs. Hodges, found among his papers, he had inscribed in a faltering hand: *"Requiescat in pace!* – J. Haydn."



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Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918 †

When in 1903–05 Debussy composed *"La Mer: Trois Esquisses Symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Après-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event (1902). Piano, chamber works, songs were to follow *"La Mer"* with some regularity; of larger works the three orchestral

* ***"La Mer"*** was first performed at these concerts March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States). It was repeated at the concerts of April 20, 1907, March 1, 1913, December 18, 1915, November 16, 1917, January 14, 1921, November 21, 1924, April 27, 1928, October 11, 1929, October 24, 1930, March 9, 1934, January 24, 1936.

† Mr. Nicolas Slonimsky, whose passion for accuracy is the good fortune of musical records in general, sends the following correction in the date of Debussy's death: "The S. V. P. Information Bureau of Paris notifies me, in reply to my inquiries, that Debussy died on the 25th, not 26th, of March, 1918. You can also read in Lepine's insipid, but reliable, biography: 'On March 25, 1918, those who bought their evening paper to read the 3 P.M. communiqué, found mingled with war news, the following brief insertion: "Claude Debussy, the composer passed away tonight (cette nuit) at ten o'clock."' All dictionaries, Grove, Hull, Riemann, Moser, Baker and the Encyclopedia Britannica, are manifestly wrong in giving March 26 as the date of Debussy's death."

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"Images" were to occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft * of *"La Mer,"* Debussy labeled the first movement *"Mer Belle aux Îles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the sea-shore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.



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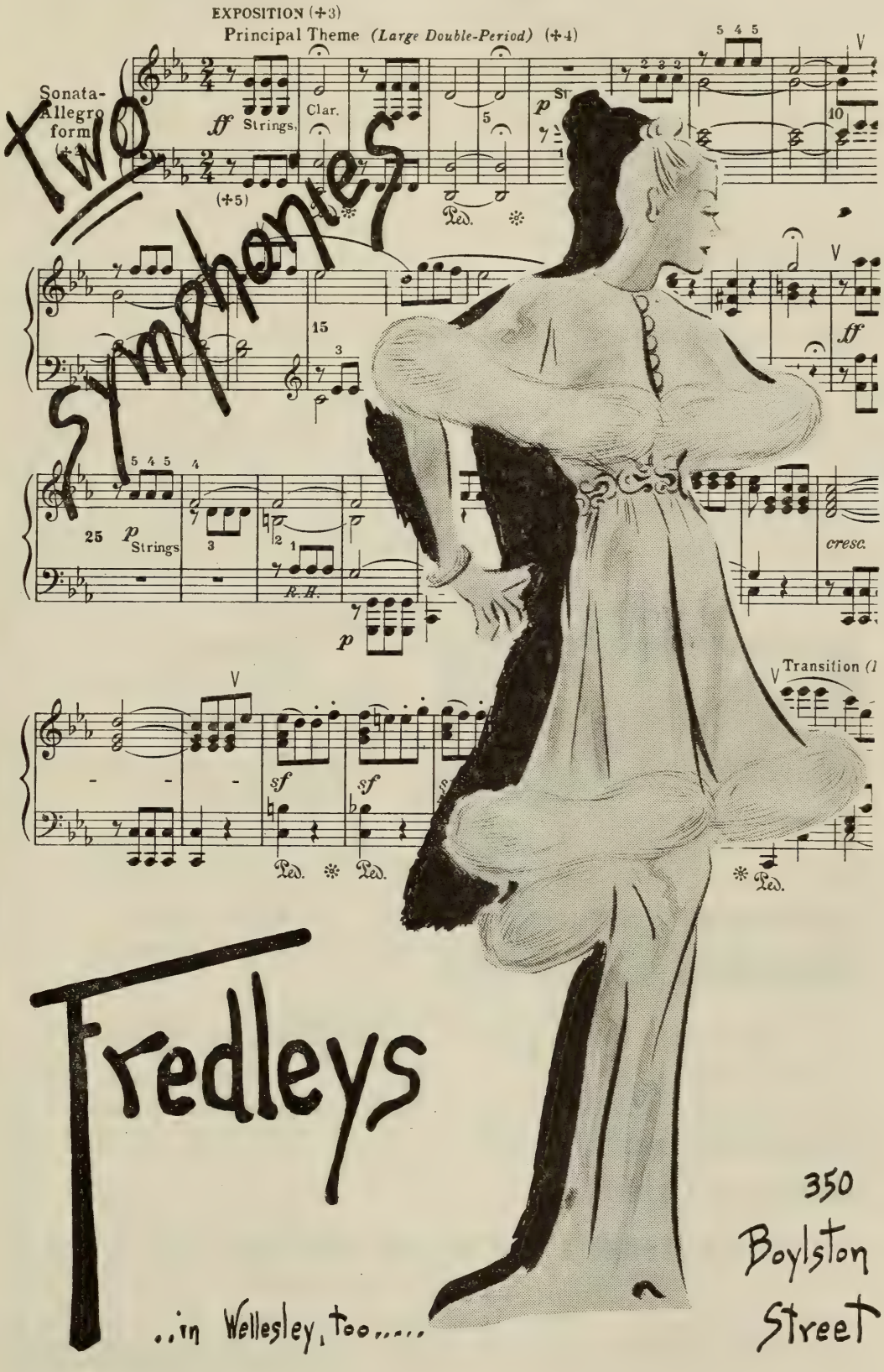
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(Composed in 1808)

First Movement, Allegro con brio

LUDWIG van BEETHOVEN, Op. 67

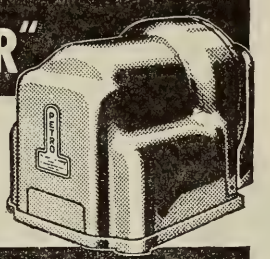
(1770-1827)



not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides – and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

When first heard (at the Concerts Lamoureux, October 15, 1905), *"La Mer"* met with a mixed reception. Léon Vallas (in his "Claude Debussy") carefully examines the early critical opinions of the work, and notes that many of his admirers were disappointed not to hear more of the Debussy to which they had become accustomed. What they did not take into account was that Debussy, "who was always obsessed by a constant desire to renew his art, had been at pains to write an entirely new type of composition. . . . Possibly, too, the carefully studied but very vigorous interpretation of the work which Camille Chevillard had given at the Concerts Lamoureux was not suited to this type of music, which the spirited conductor did not appreciate in the least." The performances under Debussy himself at the *Concerts Colonne,* January 19 and 26, 1908, were taken at least as authoritative, but opinion was sharply divided, both as to the quali-

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ties of the piece and the composer's abilities as a conductor. "On the 19th of January, the battle between the composer's partisans and enemies was particularly lively — cries of bravo were mingled with hisses and abuse. At the conclusion of *'La Mer'* the commotion lasted ten minutes; and during the ensuing performance of Bach's Chaconne by Jacques Thibaud, the disturbance began again, and there was such a din that the violinist was obliged to stop playing." The success of *"La Mer"* in London on February 1, again under the direction of the composer, was very considerable, and without any audible dissenting voice.

"La Mer" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons,* three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral

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part of the final peroration. Music to set the imagination aflame, it has induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious commands not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

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SYMPHONY NO. 5, IN C MINOR, Op. 67 *

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

THERE is no date on the manuscript of Beethoven's C minor Symphony, but the first performance is on record as having taken place December 22, 1808, when the Pastoral Symphony was also heard for the first time. The sketchbooks indicate that he worked long and intermittently over this symphony. The Fifth and Sixth must have been finished about the same time. It is certain that Beethoven laid his C minor aside to compose the idyllic Fourth, in 1806, the year of his engagement to Theresa von Brunswick. Thayer attributes the earliest sketches for the Fifth Symphony to 1800 and 1801, which would put its inception even before the "Eroica," of 1802. But the first sketches show no inkling of the significant matter to come. He apparently took it up occasionally while at work upon "Fidelio" and the Fourth Piano Concerto (1804–6). But the Fifth Symphony may be said to have made its real progress from 1805 until the end of 1807, when it was finished near

* Last performed at these concerts March 22, 1935.

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Heiligenstadt. It was dedicated to Prince von Lobkowitz and the Count Rasumovsky. It was published in April, 1809.

Beethoven's Fifth Symphony, like other scores once considered subversive but long since sanctified by custom, both bewildered and amused its first audiences, not to speak of the orchestras and leaders who were destined to be the first purveyors of its ringing message. It is also to be recorded about the Fifth Symphony, however, that its forceful challenge almost immediately dispelled the first befuddled impressions.

When the Philharmonic Society of London first tried over the C minor Symphony, the players laughed openly, and the "conductor," in reality the concert master, laid it aside as "rubbish." This leader, who was none other than J. P. Salomon, lived to make a brave retraction. Two or three years later, after another trial of the first movement, so relates Thayer, "'Salomon laid his violin upon the pianoforte, walked to the front and, turning to the orchestra said (through his nose): 'Gentlemen, some years ago I called this symphony rubbish; I wish to retract every word I then said, as I now consider it one of the greatest compositions I have ever heard!'"

The very first performance, which Beethoven conducted at the "Theater an der Wien" on December 22, 1808, seems to have made no recorded impression. The Leipzig which had received the "Eroica"

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with much understanding in 1809, did at least as much for the Fifth. A careful and appreciative analysis appeared in the *Allgemeine musikalische Zeitung* (July 11, 1810). M. Habeneck, who had successfully labored for the cause of Beethoven in Paris from the beginning of the century, brought out the Fifth Symphony at a Conservatoire concert on April 13, 1828, a year after the composer's death.* It is eloquent of Habeneck's field work in the Beethoven cause that the symphony was played at each of the four remaining concerts of the season.

Let us turn back from the Habeneck performances, which such enlightened musicians as Wagner considered without equal in Europe, to the curious *"Akademie"* in Vienna, twenty years earlier (December 22, 1808), when Beethoven labored, with rather pitiable results, to present his C minor symphony to the world. The programme, according to modern custom, was in itself rather forbidding in bulk. Consisting entirely of "new and unheard" music of Beethoven, it began with the Pastoral Symphony (there numbered "5"), the Aria, "Ah, perfido" (Josephine Kilitzky), a Latin hymn for chorus, the Fourth Piano Concerto (played by the composer), the C minor (there numbered "6"), the sanctus from the Mass in C major, Fantasia for piano

* Habeneck, according to Berlioz, took inexcusable liberties with Beethoven's symphonies. In the *Scherzo* of the Fifth, for example, he cut out the introductory measures for the double-basses, a "Barbarism" which persisted for at least twenty years in Paris. "He doesn't think they sound well. A lesson for Beethoven!"



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solo (improvisation?), and the Fantasia for Pianoforte, with orchestra and choral finale. Misfortunes beset Beethoven. There was high feeling between him and the orchestra, on account of an outbreak of temper at a concert in November. He quarrelled with the soloist, and the young and inexperienced singer who took her place grew terrified and gave a miserable exhibition at the concert. Beethoven had thought of putting his C minor Symphony at the end, on account of its effective close, but decided that it would have better attention earlier in the evening. He hurriedly completed his choral fantasia for a concluding number. There was no time for proper rehearsal; some of the parts were still wet at the performance. The consequence: a catastrophe. There was a misunderstanding about a repeat, resulting in a confusion which forced Beethoven to stop the orchestra and begin again, this time without calamity.

Among the several not too contradictory reports of the concert, the following letter of Reichardt is particularly interesting: "I accepted with hearty thanks the kind offer of Prince Lobkowitz to let me sit in his box. There we endured the bitterest cold from half past six to half past ten, and had the experience that it is easy to get too much of a good thing and still more of a loud. Nevertheless, I could no more leave the box before the end than could the exceedingly good-natured

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and delicate Prince, for the box was in the first balcony near the stage, so that the orchestra and Beethoven conducting it in the middle below us, were near at hand; thus many a failure in the performance vexed our patience in the highest degree. . . . Singers and orchestra were composed of heterogeneous elements, and it had been found impossible to get a single full rehearsal for all the pieces to be performed, all being filled with the greatest difficulties."

Schindler, who did not have first hand information of this concert, flatly refused to believe Ries's report of it; he simply could not credit the species of orchestra he knew to exist in Vienna at that time as even attempting several new pieces at once. " It may be rationally assumed, *à priori,* that to bring out for the first time, and close on the heels of each other, three works of such extent, — M. Ries even adds to them the ' Fantasia for the Pianoforte,' with orchestra and vocal music, — at a period when the orchestra had not attained that degree of perfection which it has in our days, borders on the impossible."

Something in the direct, impelling drive of the motto-like theme which opens the C minor Symphony has both placed it uppermost in popular approval, and challenged the curiosity of the literal-minded for a century past. Many are the readings which various musicians

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have found. The fertile Berlioz finds in the first movement Beethoven's "most private griefs, his fiercest wrath, his most lonely and desolate meditations, his midnight visions, his bursts of enthusiasm." This movement reminds him of the "terrible rage of Othello."

Sir George Grove, visioning the Countess Theresa von Brunswick as the "immortal beloved," and the inspiration of this, as well as the Fourth Symphony, finds a description of a stormy scene between the excitable master and his child pupil and fiancée of fifteen, as the very picture of the opening movement. The composer had stamped out of the house hatless, into a blizzard, while the alarmed Theresa hurried out after him with his hat and cloak. Sir George found the first and second theme to express "the two characters exactly – the fierce imperious composer, who knew how to 'put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl." Against this set the equally assured dictum of d'Indy, who had no doubt in the world that Giulietta Guicciardi was the immortal beloved, partly on the grounds that one to whom Beethoven could find it in his heart to dedicate so "insipid" a piece as the F-sharp minor sonata (namely, Theresa), could not have been the object of any deep passion.

In other words, a programme for the Fifth Symphony is anybody's privilege. Much stock has been placed in the stories that Beethoven once remarked of his first theme: "Thus fate knocks at the door"

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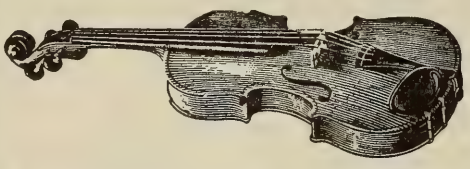
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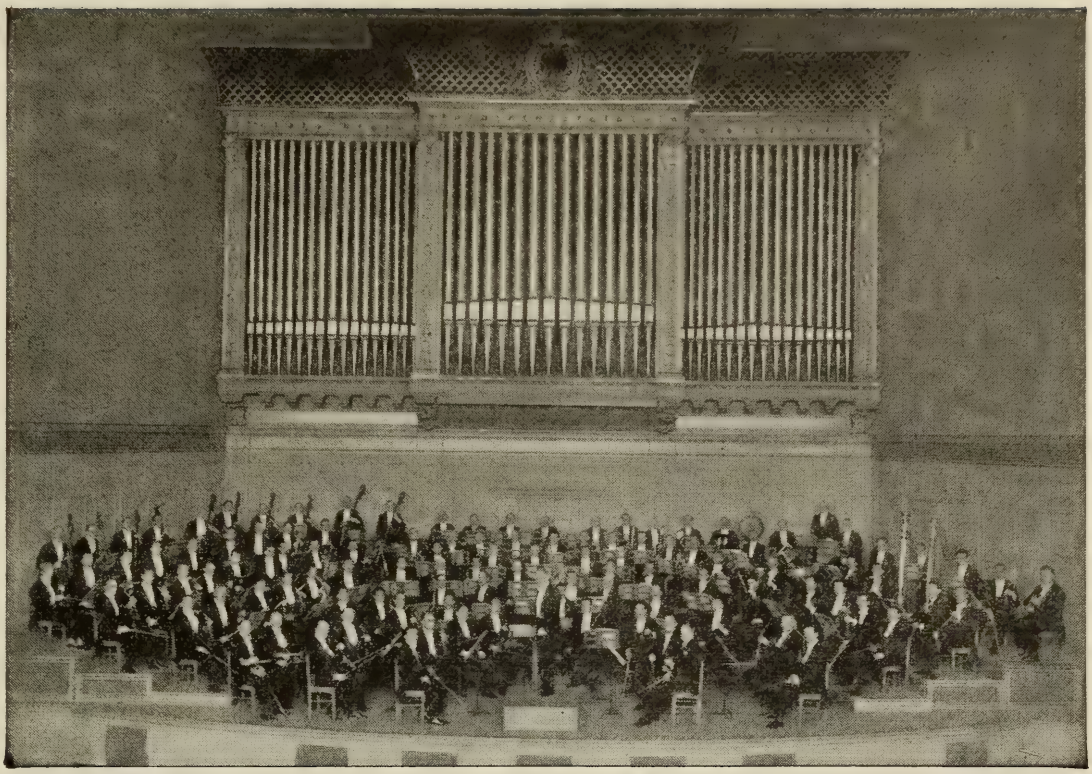
(Schindler), and that the notes were suggested to him by the call of the yellow-hammer (Ries). Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval and, according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination – a domain where all things became pure music, where visual images somehow did not belong.

The sketchbooks tell a more explicit story of the creating brain. The earliest sketches for the opening theme are as vapid and feeble as the final conception is bold and striking. The early sketches for the slow movement, in the first drafts an entirely insignificant minuet, are as far removed from the tender and flowing melody which finally emerged. Perhaps nowhere is the evolution of the conceptual Beethoven more astonishing. From mild and pointless beginnings, there develops through years and concurrently with sketches for other works, a music impetuous, pregnant, and with every aspect of spontaneity.

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Frühlingsstimmen — Waltzes (Voices of Spring) Strauss
Gymnopédie No. 1 Erik Satie–Debussy
Love for Three Oranges — Scherzo and March Prokofieff
Ma Mère L'Oye (Mother Goose) Ravel
Petrouchka Suite Stravinsky
Pictures at an Exhibition Moussorgsky-Ravel
Sarabande Debussy-Ravel
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 6 in G major ("Surprise") Haydn
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FRIDAY AFTERNOON, October 16, *at* 2:30 *o'clock*

SATURDAY EVENING, October 17, *at* 8:15 *o'clock*

Mozart.....Symphony in A major (Koechel No. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

Messiaen.....“Les Offrandes oubliées,” Méditation Symphonique
(*First performances in the United States*)

Strauss.....“Don Juan,” Tone Poem (after Lenau), *Op.* 20

INTERMISSION

Sibelius.....Symphony No. 5 in E-flat major, *Op.* 82

I. } Tempo molto moderato
II. } Allegro moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

This programme will end about 4:20 on Friday Afternoon, 10:05 o'clock on Saturday Evening

A lecture on this programme will be given on Thursday, October 15, at 5:15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Events in Symphony Hall

TED SHAWN and his men dancers will give a recital on Wednesday evening, October 14.

FRITZ KREISLER will give the first music recital of the Symphony Hall season on Sunday afternoon, October 18, at 3:30.

FATHER HUBBARD, the "glacier priest," announces an illustrated lecture on the evening of the same day, October 18.

ROLAND HAYES will give a recital on Sunday, October 25, at 3:30. His programme will contain some notable numbers which he has not previously sung.

The BOSTON SYMPHONY ORCHESTRA will open its series of six Monday evening concerts on October 19. The first concert of the Tuesday afternoon series will be on November 3. Further particulars may be found on pages 26 and 27.

CHARCOAL DRAWINGS OF THE MEMBERS OF THE ORCHESTRA, By Gerome Brush —

may be seen in the first balcony gallery. The idea of making this complete group of drawings — probably the first of its kind that has ever been undertaken — came to Mr. Brush while he was helping to arrange the general exhibition of his work in Symphony Hall last March. Shown in Stockbridge during the Berkshire Symphonic Festival, and in Cambridge during the Harvard Tercentenary exercises, in both of which the Orchestra participated, the 109 drawings will be on view in New York and other cities after the present exhibition in Symphony Hall.

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Tuesday Evening, OCTOBER 20th — Jordan Hall

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Programme includes the *Schumann* F-sharp minor Sonata; Chorale, "Rejoice, Ye Christians All," *Bach:* Twelve Etudes, Opus 10, *Chopin:* works by *Scarlatti, Brahms,* and *Philipp.*

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Sunday Evening, OCTOBER 25th — Jordan Hall

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Thursday Evening, OCTOBER 29th — Jordan Hall

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(Steinway Piano)

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Thursday Evening, NOVEMBER 12th

JOHN McCORMACK

The great Irish tenor is returning to the United States after an absence of two years during which he has been concertizing in his native Erin and in England. Reports inform us that McCormack, now at the very peak of his powers, enjoys an undiminished following.

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Sunday Afternoon, NOVEMBER 15th, at 3.30

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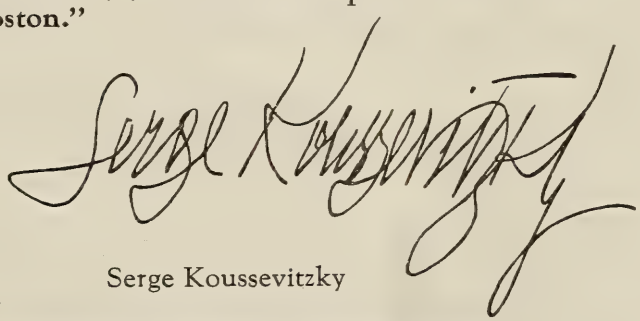
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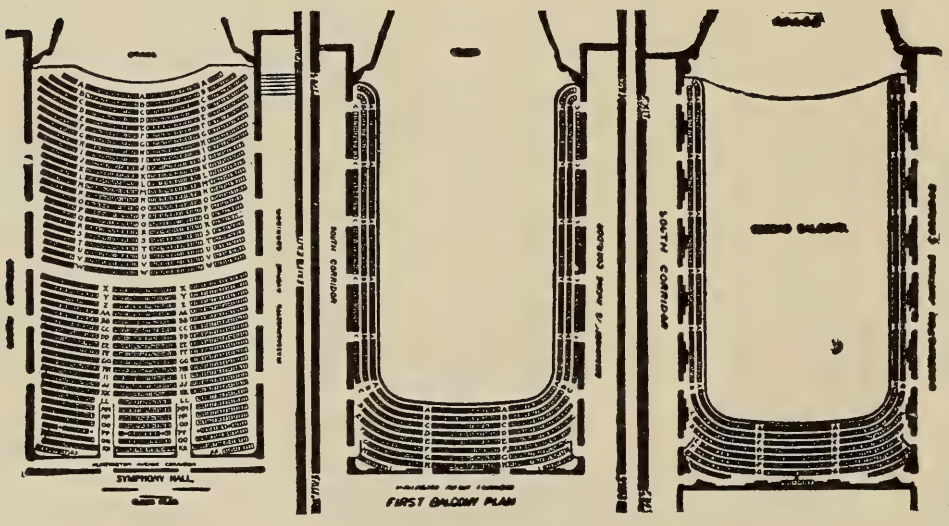
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FIFTY-SIXTH SEASON, 1936–1937

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By JOHN N. BURK

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FRIDAY AFTERNOON, October 16, *at* 2:30 *o'clock*

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Mozart.....Symphony in A major (Koechel No. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

(*First performances at these concerts*)

Messiaen.....“Les Offrandes oubliées” (“The Forgotten Sacrifice”), Méditation Symphonique

The Cross — The Sin — The Eucharist

(*First performances in the United States*)

Strauss.....“Don Juan,” Tone Poem (after Lenau), *Op.* 20

INTERMISSION

Sibelius.....Symphony No. 5 in E-flat major, *Op.* 82

I. } Tempo molto moderato
II. } Allegro moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

This programme will end about 4:20 on Friday Afternoon, 10:05 o'clock on Saturday Evening

Charcoal drawings of the members of the Orchestra by Gerome Brush, together with music, autographs, and pictures of the composers whose works are in the current repertory, may be seen in the first balcony gallery. (*See page* 96.)

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SYMPHONY IN A MAJOR No. 29 (KOECHEL No. 201)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

THE date on the manuscript is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others.* Mozart was eighteen, and at Salzburg. He was concertmaster at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

Nor were these mere exhibitions of glib youth. Leopold Mozart must be put down as an almost inhumanly exacting father, by this reproach in a letter of September 24, 1778, addressed to his son in Paris, where naturally he was expected to put his best foot forward: "When a thing does you no credit, it is better that it should be forgotten. I have sent you none of your symphonies because I feel sure that when you

* C major (K. 200), G minor (K. 183), A major (K. 201), D major (K. 202).

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come to riper years, and have a clearer judgment, you will be glad that they are forgotten, even though you may be satisfied with them now."

The artist of "riper years" probably found his style further matured, subtler and more rounded, but not because he had been a novice at eighteen – he was far from that. Rather that the symphony itself, in many parts of Europe, was in full process of first becoming a complete and self-sufficient art form. And the youthful Mozart had lively listening as well as creative faculties. He was fully abreast with the times. Centers possessing first-rate orchestras produced many symphonies – by masters of varying abilities, and Mozart no doubt was well aware of what they were doing. He had been composing symphonies from the age of eight – a full thirty are listed before the one in question. He had lately visited a number of Italian cities with his father, writing two operas for successful production at Milan (1770 and 1772). The two went to Vienna in 1773, with hopes of a post at the court of Maria Theresa, but nothing came of it. Apparently the young Mozart never ceased long from composing, whether at home or abroad. If music was required, it was forthcoming, whatever the conditions. He wrote his sister from Milan in the heat of August, 1771: "Above us is a violinist, beneath us is another, next us is a singing-master who gives lessons, and in the last room opposite us is an oboe player. That is jolly for composing. It gives one plenty of ideas."

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André, cataloguing this work, included it among "the symphonies which Mozart was in the habit of carrying with him on his travels for purposes of performance." When it comes to such scores as this one, it is easy to believe that their composer was far less absorbed in their momentary usefulness or the personage who may have commissioned them than in the music of and for itself. There is no better evidence of this than the growth in formal mastery and expressive resource which is manifest in the four symphonies of 1773–74 — which can only be the result, so say the experts, of a close acquaintance with the symphonies then being produced in Vienna, in Mannheim, in Italy. As Ernest Newman has pointed out, a work of this sort may be a real milestone of progress without seeming so to us of another day, "because we have lost, owing to the huge development of musical language since then, the true sense of a hundred niceties of vocabulary and distinctions of formula that were of the utmost significance to them. . . . In what seems to us the seemingly unruffled flow of much of Mozart's music, there are, I am convinced, disturbing elements that stood out for him and his contemporaries in a way that they do not do for us." A point of order in the exposition, a lengthened coda with fresh development, now scarcely noticeable to a casual listener, may have been a startling innovation in its day.

T. de Wyzewa and G. de Saint-Foix have made just such a recon-



struction of the past by a minute study of Mozart's scores and a comparative study of the scores of his contemporaries.* These writers describe in the Mozart of just this period a sudden growth into maturity — a full romantic effulgence. He had caught something of the Italian spirit, but the Viennese school wrought in him a "veritable revolution," and for this Gassmann, Ditters, Vanhal, but above all Joseph Haydn, were largely responsible. This symphony marks the culmination of a serious strain in Mozart. "He is about to abandon his great dream of music purely moving and beautiful, to devote himself to an art of simple amusement," an art *"galant,"* and aiming directly to please. Wyzewa and Saint-Foix have found a symphony of Michael Haydn, Joseph's brother and a neighbor of the Mozarts at Salzburg, which closely resembles this one, and indicates another direct influence. They have this to say about Mozart's score: "The melodic ideas have so much amplitude and expressive intensity, the orchestral writing is so sure and of such striking maturity, that never perhaps until this point had Mozart composed a work so closely approaching the mastery which was to show itself in the great creative periods of his life. Certainly this symphony, to say the least, from the point of

* *"W. A. Mozart; Sa vie musicale et son oeuvre de l'enfance à la pleine maturité (1756–1777)."*

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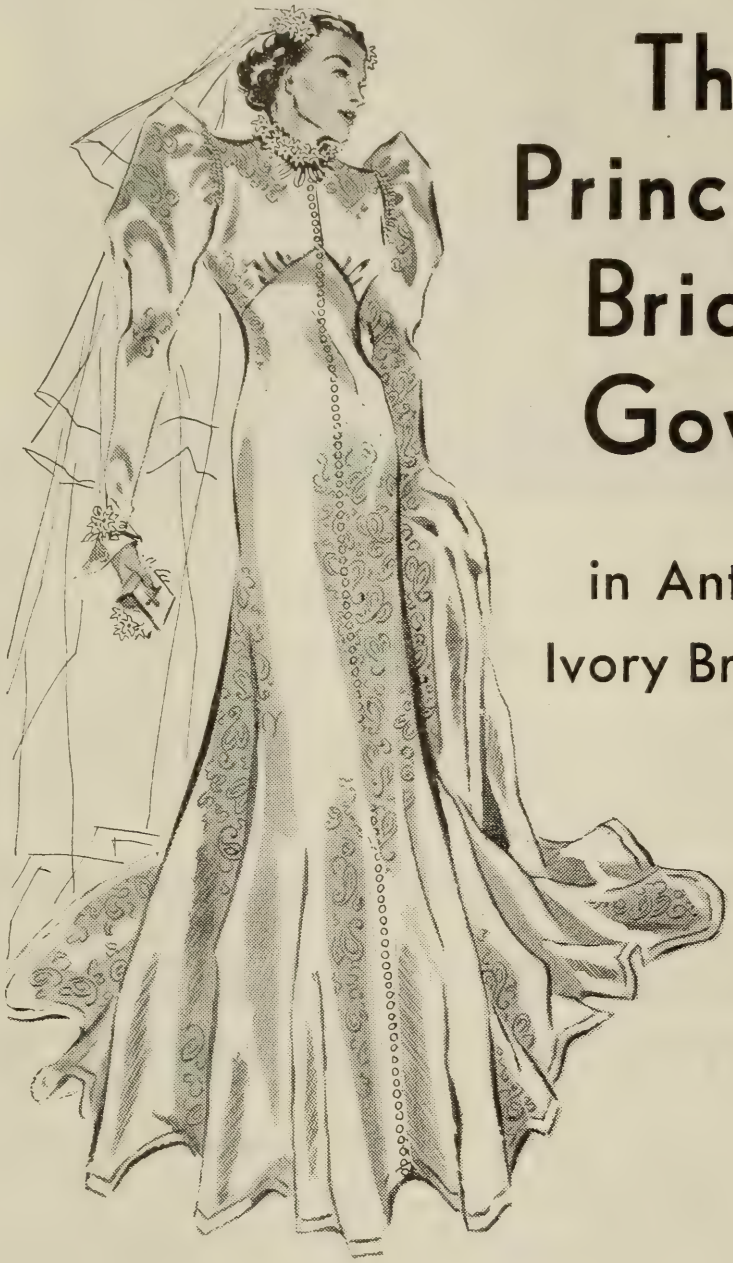
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view of invention as that of *'métier,'* is the most perfect work to be met in all this first part of the master's career, up to his departure for Mannheim and Paris."

This symphony is scored for the usual string choir, with only two oboes and two horns in addition, and these hardly used except for doubling voices or strengthening chords.* Yet countless felicitous touches give the symphony its freshness and charm. Otto Jahn has called it: "Full from beginning to end of cheerful humor and tender grace, and may serve as an example of the way in which a work of art of perfect mechanism and delicate shading may be produced from the simplest materials."

The two principal themes of the opening Allegro are as gay and lilting as if they had been taken from an *opera buffa* such as Mozart turned out with such ease and effect at that time. The octave interval is the feature of both, and recurring in the finale (and more slightly in the middle movements) becomes a sort of motto of the symphony. The Andante is serious by contrast and gently songful, the violins being

* The Salzburg symphonies of 1773 and 1774 have a similar orchestration, with a trumpet occasionally added or flutes in place of the oboes. Such wood wind players as the town could muster may well have been untrustworthy in solo passages. It seems that no clarinet player was available in Salzburg. Fuller wind choirs first appear in the symphonies which Mozart wrote for Paris several years later.

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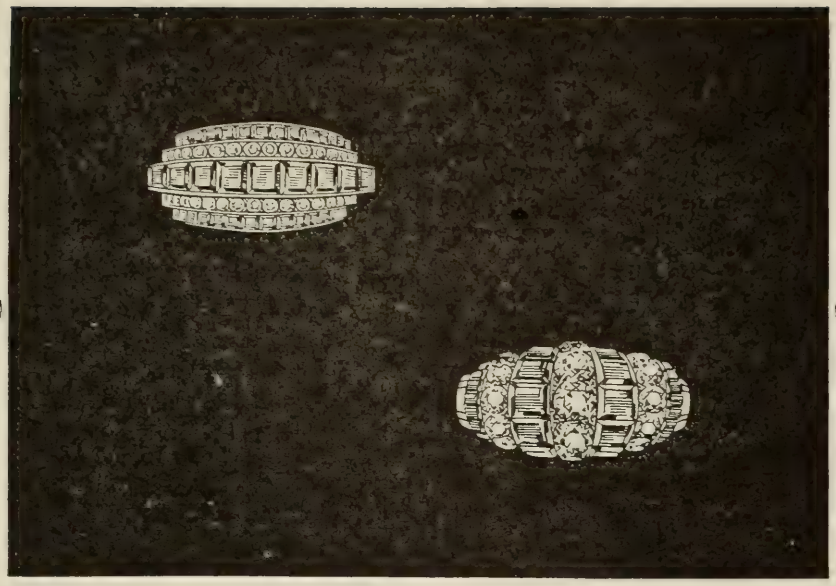
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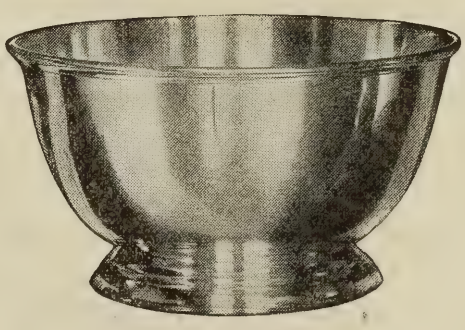
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muted until the final measures are reached. It is in two sections with repeats and a short coda. The earlier symphonies of Mozart were usually in three movements without a minuet. Taking a cue perhaps from Haydn, he regularly included minuets from about this time. The Finale, *allegro con spirito,* is in 6-8 time and is pointed by sparkling trills and grace notes for the violins.

This symphony was first performed in New York at a concert of the American Symphony Orchestra, Sam Franko, conductor, March 24, 1897, in Chickering Hall. It was also performed at the Philharmonic concerts, Arturo Toscanini, conductor, November 26, 1931. No record is at hand of a performance in Boston.

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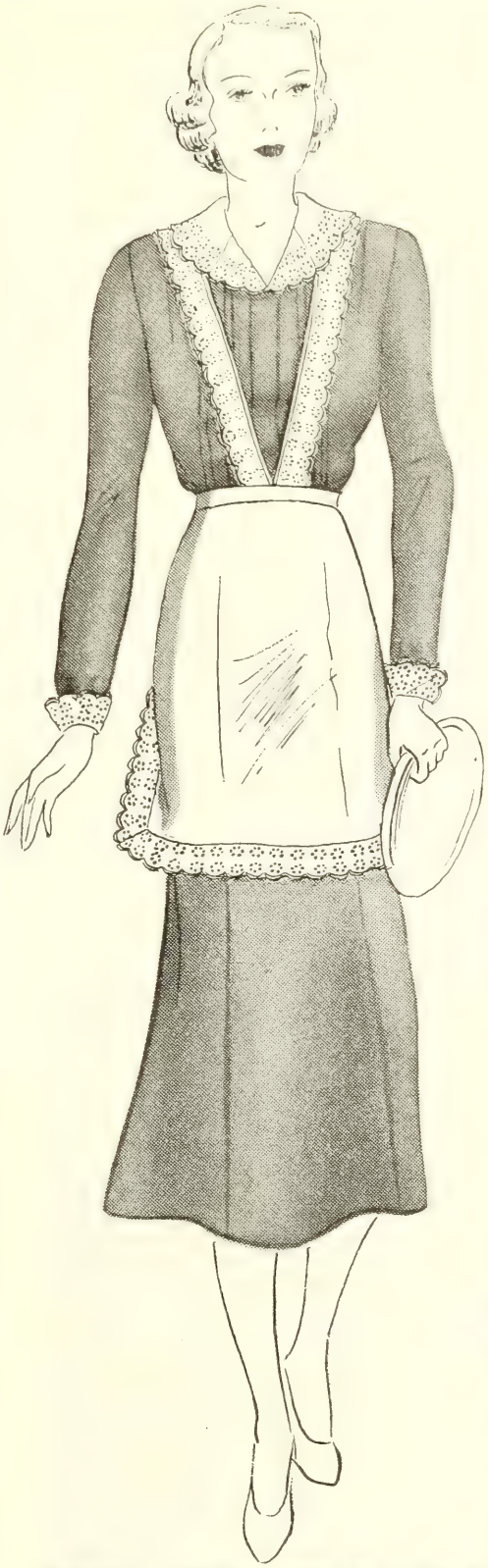


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"LES OFFRANDES OUBLIÉES" ("THE FORGOTTEN SACRIFICE"), MÉDITATION SYMPHONIQUE

By OLIVIER MESSIAEN

Born at Avignon (France) December 10, 1908

OLIVIER MESSIAEN is numbered among the four composers in Paris who call themselves *"La Jeune France."* The new group gave their first joint concert at the Maison Gaveau, Paris, on June 3 last, and at this concert *"Les Offrandes oubliées"* was played. The concert was under the direction of Roger Desormière, who conducted the Orchestre Symphonique de Paris. This, however, was not the first performance of Messiaen's score. Published in 1931, it was first heard at the "Concerts Straram" on February 19 of that year.*

Upon the printed programme of June 3, the three sections of the score (which are played continuously) were given titles, although no such names appear upon the score itself: *"La Croix, Le Péché, L'Eucharistie."* The score gives the following description:

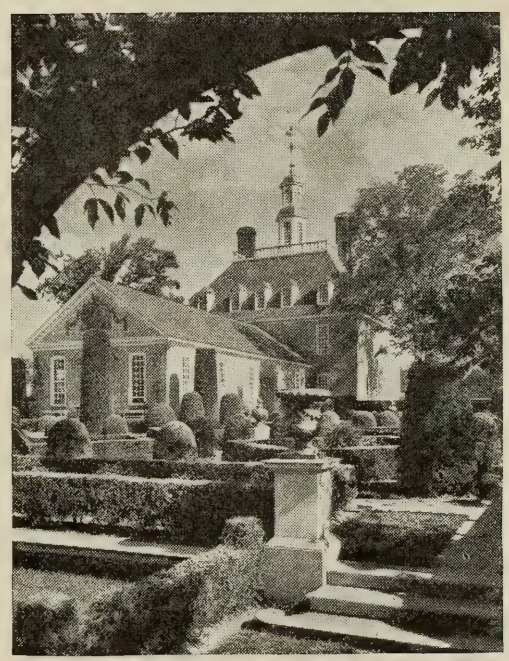
* *"Les Offrandes oubliées"* has since been played by the Société des Concerts du Conservatoire, Paris; by the International Federation of Concerts, orchestra of the Society, Paris; at the Grands Concerts of Lyon and of Monte-Carlo (it was also given over the radio by the orchestra of the radio station PTT).

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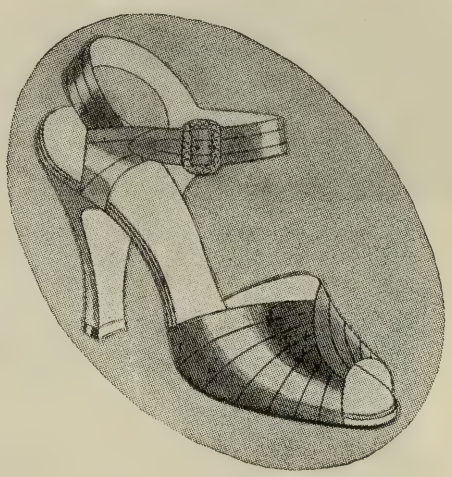
"Arms outstretched, sorrowful unto death, on the tree of the Cross you shed your blood. You love us, gentle Jesus, we had forgotten it.

"Driven by folly and the dart of the serpent, in a race breathless, frantic, without release, we were descending into sin as into a tomb.

"Here is the table pure, the source of charity, the banquet of the poor; here is adorable Mercy offering the bread of Life and of Love. You love us, gentle Jesus, we had forgotten it."

It is said that Olivier Messiaen "aims primarily to express with the utmost possible of emotion and sincerity the truths of the Catholic faith." The titles of his other works tend to substantiate this statement. The following have been published: *"L'Ascension," "Le tombeau resplendissant," "Hymne au Saint Sacrement"* (all for orchestra); *"Le banquet céléste," "La Nativité du Seigneur," "Diptyque," "Apparition de l'Église éternelle"* (for organ); *"8 Préludes," "Fantaisie Burlesque"* (piano); *"Trois mélodies"* (voice and piano); *"La mort du nombre"* (soprano, tenor, violin and piano); *"Vocalise"* (voice and piano).

Messiaen is stated to be the son of the poetess Cécile Sauvage, who wrote on his birth *"L'Âme en bourgeon."* He distinguished himself in theoretical studies and likewise in organ at the Paris Conservatory. His principal teachers were Paul Dukas and Marcel Dupré. He has

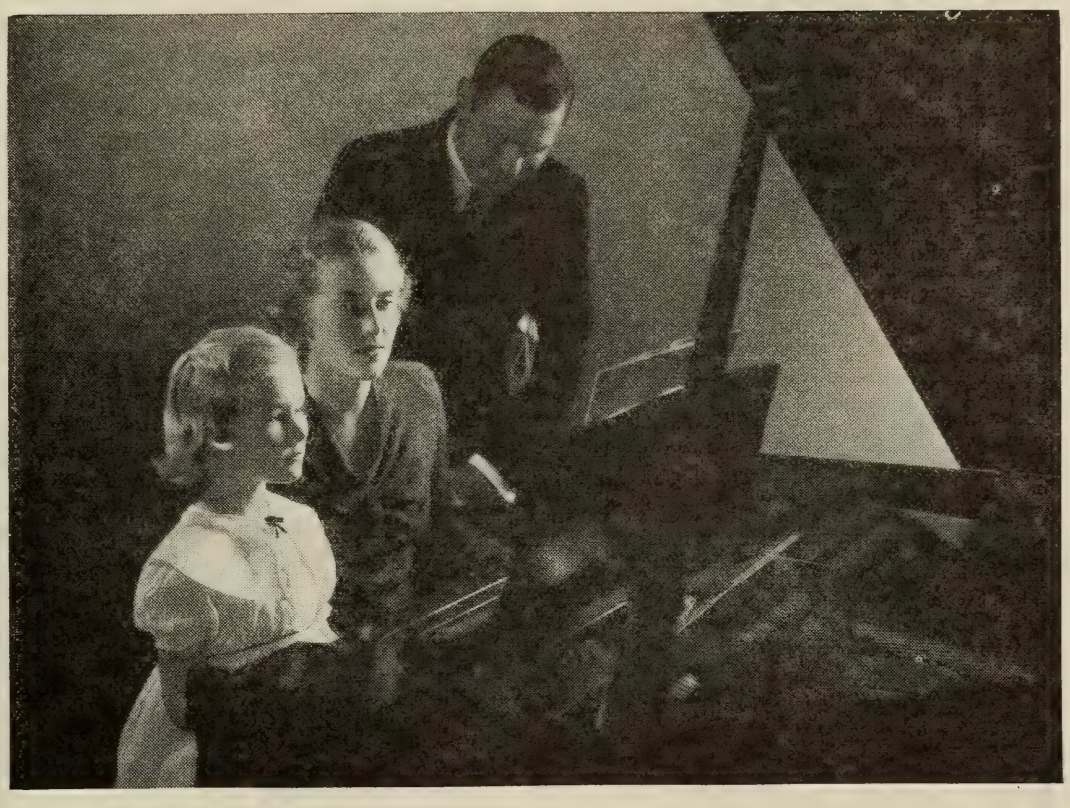
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been organist of the St. Trinity in Paris, and professor at the Scola Cantorum, and the École Normale de Musique.

"Les Offrandes oubliées" consists of a slow introduction (*près que lent, douloureux, profondément triste*). This movement, which has been entitled "The Cross," although not in the score, is followed without break by a vigorous and rhythmic middle section (*vif, féroce, désespéré, haletante*), entitled "The Sin."* There follows a soft and peaceful conclusion, "The Eucharist" (*lent, avec une grande pitié et un grand amour*). This portion, which is reminiscent of the introduction, is written for the muted strings.

The unnamed writer of the programme notes for the concert of *"La Jeune France"* in Paris has stated that the music of Olivier Messiaen is based on two principles: "1. Scales limited in the number of their transpositions: chromatic modes, harmonically treated, of a special color determined by the limited number of possible transpositions.† 2. Augmented rhythms: rhythms immediately preceded or fol-

* Florent Schmitt (in *Le Temps*) admitted his frank preference for *"Le Péché,"* in that it revealed the composer's "profane conception of mysticism." He found it "full of life, of a trepidation finally justified when, at the culminating point, a luxuriant dominant delivers itself, superb and shameless as sin itself."

† These are explained by Nicolas Slonimsky as: "modes symmetrically built so that when the keynote is moved on to the second, third, etc., note of the mode, the intervals follow in the order of the original mode. Thus, the mode based on the alternation of tones and

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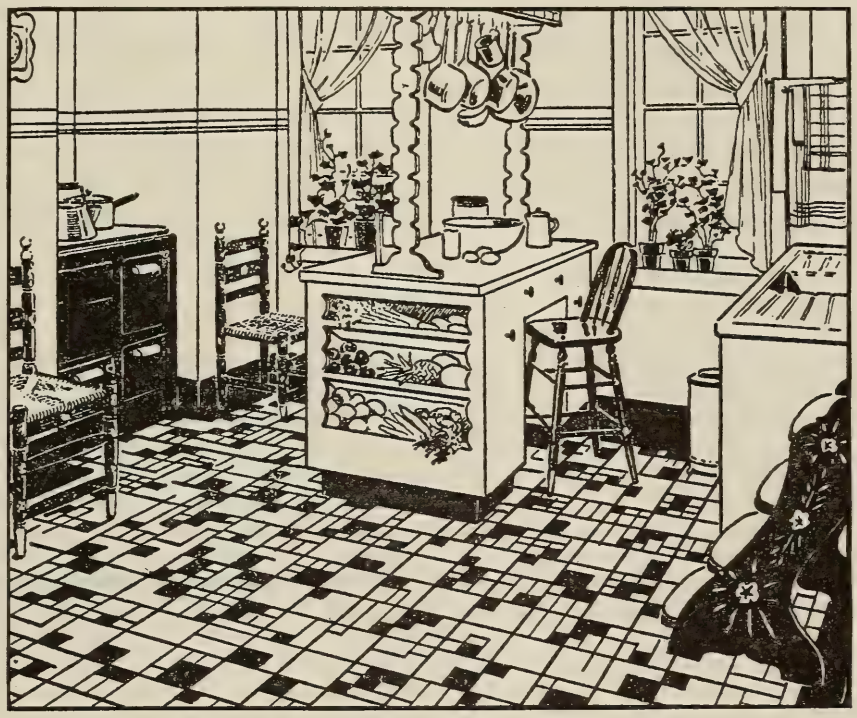
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lowed by their augmentation, which is at times supplemented with a short note (½ of the added unit)." In *"Les Offrandes oubliées,"* the second of these principles is discernible in rhythmic figures repeated and supplemented. As for the first principle, it may be noted that although the procedure in this score is very chromatic, the color scheme is circumscribed by the absence of free modal transposition. The piece is scored for wood winds in threes, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle and strings.

In the following "manifesto" the four who comprise *"La Jeune France"* have stated their aims –

"As the conditions of life become more and more hard, mechanical and impersonal, music must bring ceaselessly to those who love it its spiritual violence and its courageous reactions. *'La Jeune France,'* re-

semitones, used by Rimsky-Korsakov in 'Sadko,' is capable of only two 'transpositions'; the nine-tone scale, used by Alexander Tcherepnin, which consists of a thrice repeated series of semitone-tone-semitone, is capable of three transpositions; STSSTSSTS, TSSTSSTSS, SSTSSTSST, where S stands for Semitone, and T for Tone. Modes of equal division of the octave, such as a whole-tone scale the sesquitonal scale (diminished seventh chord arpeggio), and, of course, the dodecuple (chromatic) scale, are obviously incapable of any transposition inasmuch as each one of such scales consists of a sequence of identical intervals. Our major scale on the other hand, being asymmetrical, can, by transposition of its tones, be presented in seven different modes. It must be emphasized that 'transposition' here is used in the sense of a change of the relative order, not in the sense of modulation."

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"At each concert *'La Jeune France,'* assembling an unbiased jury, will cause to be performed in the measure of its means one or several works characteristic of some interesting trend within the bounds of their aspirations.

"They also hope to encourage the performance of the young French scores which have been allowed to languish through the indifference or the penury of official powers, and to continue in this century the music of the great composers of the past who have made French music one of the pure jewels of civilization."

The following programme was given by *"La Jeune France"* at the Maison Gaveau, Paris, on the evening of June 3, 1936:

Comments on the Composers and Their Works

Hymne au Saint-Sacrement Olivier Messiaen
Raz de Sein Yves Baudrier
(First performance)

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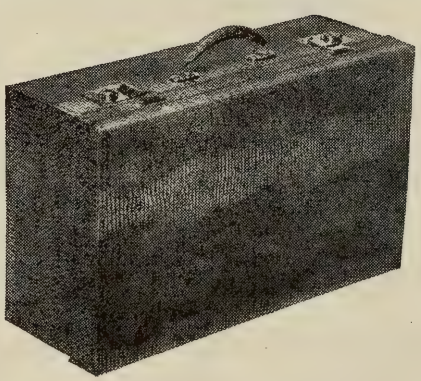
Suite Française Daniel-Lesur
Danse Incantatoire André Jolivet
(First performance)
*Cinq Interludes pour 4 Cors** Daniel-Lesur
Les Offrandes oubliées Olivier Messiaen
Ballade pour Piano et Orchestre Germaine Tailleferre
Soloist: Ricardo Viñes
Chant de Jeunesse Yves Baudrier
(First performance)

Florent Schmitt, evidently amused at the appearance upon the programme of Germaine Tailleferre (who once was of that group called, in 1919, and not of their own volition, *"Les Six"*), wrote of the affair: "This first contest of the *'Jeune France'* of 1936 mustered, under the banner of a not less youthful veteran, Mme. Germaine Tailleferre, erstwhile *'six'* and one of the most combative of them, everything from the most academic traditionalism to the most disheveled revolt, a grouping of works as unlike as such a promiscuity, necessarily arbitrary, could be expected to produce." †

Suzanne Demarquez wrote of this concert in *La Revue Musicale* (July-August, 1936):

* This work is announced for performance by Bernard Zighera in his chamber concert of December 15, in Jordan Hall.

† *Le Temps*, June 27, 1936.



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"*'Jeune France'!* Some have found this title rather ambitious. Perhaps they suspected the real intentions of the four founders; for my part I should by no means do Olivier Messiaen, Yves Baudrier, Daniel-Lesur, André Jolivet the injustice of believing them capable of imagining themselves the sole representatives of young France. Moreover, their concert would have been sufficient to dissipate all suspicion. These four have created no chapel, no unsanctioned æsthetic, no work of a new order; nothing could be more dissimilar than their four temperaments and the music resulting. No, I believe that they have come together for the genuine purpose of entrenching themselves, aiding each other, proving to others and to themselves that their youth, their sincerity and their faith are the true bonds which hold them together. Time is the test of such movements."

Roger Vinteuil, reporting the same concert in *Le Ménestrel* for June 12, said of Messiaen's *"Les Offrandes oubliées"* that it possesses "a mysticism, ardent, lofty, reflective, expressed in a language subtle in its purity." He added — *"il a l'élan d'une prière."* M. Vinteuil thus characterized the other three composers: He called Jolivet "particularly combative and vigorous"; Daniel-Lesur — "the temperament of a clear and incisive logician, scrupulously firm and clear in his writing"; Baudrier — "disdainful of orchestral coloring, he shows us in his *'Chant de Jeunesse'* that optimism and faith are not dead in youthful hearts."

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"DON JUAN," Tone Poem (after Nicolaus Lenau), *Op.* 20

By Richard Strauss

Born at Munich, June 11, 1864

The Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 an "assistant Kapellmeister" whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885–86), and then had taken subordinate control at the Munich Opera. As a composer he had long made his mark, and from orthodox beginnings had in the last three years shown a disturbing tendency to break loose from decorous symphonic ways with a "Symphony" — *"Aus Italien,"* and a "Tone Poem" — "Macbeth." He had ready for his Weimar audience at the second concert of the season (November 11) a new tone poem, "Don Juan," which in the year 1889 was a radical declaration indeed. If many in the auditorium were dazed at this headlong music, there was no resisting its brilliant mastery of a new style and its elaborate instrumentation. There were five recalls and demands for a repetition. Hans von Bülow, who thus beheld his protégé flaunting the colors of the anti-Brahms camp, could not withhold his enthusiasm. He wrote to his wife: "Strauss is enormously popular here. His 'Don Juan,' two days ago, had a most unheard-of



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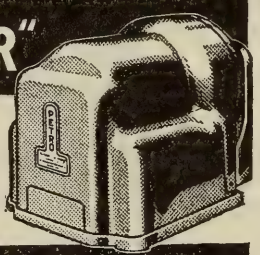
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success." And producing it at Berlin a year later, he wrote to its creator, "Your most grandiose 'Don Juan' has taken me captive." Only the aging Dr. Hanslick remained unshaken by the new challenger of his sworn standards. He found in it "a tumult of dazzling color daubs," whose composer "had a great talent for false music, for the musically ugly."

The score is dedicated "to my dear friend, Ludwig Thuille." It calls for wood winds in threes (but without bass clarinet), normal brass, strings, harp, this percussion — timpani, triangle, cymbals, Glockenspiel. It was published in 1890. Mr. Nikisch led the first American performance of "Don Juan" at the Boston Symphony concerts, October 31, 1891.

The "Don Juan" of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or Da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (according to his biographer, L. A. Frankl): "Goethe's great poem has not hurt me in the matter of 'Faust' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a

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woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Strauss, sending the score to Bülow for performance, stipulated, after detailed directions as to its interpretation, that no thematic analysis should be given out. He considered that three quotations from the poem, characterizing speeches of the hero, should suffice to make his purpose clear, and these verses were printed in the score. They are here reproduced in the translation of John P. Jackson:

(To Diego)

O magic realm, illimited, eternal,
Of glorified woman — loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever beauty blooms, kneel down to each,
And — if for one brief moment — win delight.

* * *

(To Diego)

I flee from surfeit and from rapture's cloy,
Keep fresh for beauty service and employ,
Grieving the one, that all I may enjoy.
The fragrance from one lip today is breath of spring;



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The dungeon's gloom perchance tomorrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours unfurbish'd and regilded;
A different love has this to that one yonder —
Not up from ruins be my temple builded.
Yea, love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire — here resurrection;
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique!
So must the love be that would beauty seek!
So long as youth lives on, with pulse afire,
Out to the chase! To victories new aspire!

* * *

(To Marcello)

It was a wondrous lovely storm that drove me;
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded.
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

Then, as later, the composer fell prey to the skilful but irrepressible zeal of his analysts. Wilhelm Mauke divided the score into small bits and labelled each. He even went so far as to forget Lenau, and to bring in Mozartean characters — Donna Anna and Zerlina, even finding a place for the statue and the fatal supper — a cataclysm quite

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alien to Lenau's story. In this light, Ernest Newman is hardly justified in reproaching Strauss for "the tendency to overburden the music with extraneous and inassimilable literary concepts," such as identifying a certain four-bar phrase with "Don Juan's satiety" — a thing the composer obviously did not do.

Without such distracting details, it is possible to discern these main outlines in the music — at first a portrait of the impulsive and fiery hero of Lenau — a romantic idealist, but certainly no ascetic. The middle section is patently a love episode. A theme for the deeper strings becomes the shimmering and glamorous accompaniment to another amorous melody for oboe solo. (Mauke, who has earlier in the score found a place for Mozart's Zerlina, tells us that the object of the first episode in this section is the Countess, while the melody for the oboe is Anna.) The closing section is in the mood of the first, but it is no mere recapitulation; the resourceful Strauss injects important new matter, and works the old in a new guise, riotous and frenetic. A second principal Don Juan theme is introduced, a full-rigged Straussian horn motive; the oboe theme and others are alluded to in the development, which plainly depicts the Don Juan of Lenau, to whom the fruits of conquest turn bitter as they are grasped. The climax is one of catastrophe.

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SYMPHONY, E-FLAT MAJOR, NO. 5, *Op.* 82

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää

AFTER writing his Fourth Symphony in 1911, Sibelius returned to his programme music, and composed "The Dryad" in 1911, the *"Scènes Historiques"* in 1912, "The Bard" and "Luonnotar" in 1913, "Oceanides" in the spring of 1914. In May and June there came the distraction of his visit to America. Back in Finland in July, he abandoned an idea for another tone poem "King Fjalar," rejected proposals for an opera and a ballet. His musical thoughts were taking a symphonic trend once more, fixing his purpose upon what was to become the Fifth Symphony.

"I cannot become a prolific writer," so he expressed himself in a letter at this time, when he was pressed for a ballet. "It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way. Perhaps I am too much of a hypochondriac. But to waste on a few *pas* a motif that would be excellently suited to symphonic composition!"

The above quotation is taken from the book of Karl Ekman on

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Sibelius, an invaluable record of the course of the composer's thought and work, with remarks drawn from his diary and letters, or noted down in a series of conversations. Mr. Ekman shows how Sibelius composed his Fifth Symphony in response to an inner compulsion, and in spite of discouraging outward circumstances.

The World War descended like a pall over Europe. It cut him off from his publishers in Germany, and from the royalties which should have come to him from performances. Sixteen "minor compositions," written between August and November, became to him a source of needed income, and a refuge from the dark period they marked. The Fifth Symphony, according to Mr. Ekman, was a reaction from these events. The composer who had increasingly developed a personal expression, independent of current musical tendencies, now withdrew quite definitely from the distraught external world into those inner symphonic springs which had always been the true source of his creative growth. There seems to have been a resurgence of radiant and vital qualities in his art, a kind of symphonic affirmation which had been dormant since the Second Symphony of 1902, the more restrained but bright-voiced Third of 1908. In the Fifth Symphony, this mood found a new awakening, a new expansion. As the Fifth Symphony was taking shape, Sibelius wrote of "this life that I love so infinitely, a



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feeling that must stamp everything I compose." And the following lines are taken from his diary, at the end of September: "In a deep dell again. But I begin already dimly to see the mountain that I shall certainly ascend. . . . God opens his door for a moment and his orchestra plays the fifth symphony."

Questioned about his Fifth Symphony, Sibelius spoke of it with his usual disinclination to discuss his works. "I do not wish to give a reasoned exposition of the essence of symphony. I have expressed my opinion in my works. I should like, however, to emphasize a point that I consider essential: the directly symphonic is the compelling vein that goes through the whole. This in contrast to the depicting."

The Fifth Symphony did indeed intensify the cleavage between the vividly descriptive music which was the invariable order of the day, and the thoughts of the lone symphonist, following some urge in no way connected with the public demand or general expectation of 1915. It is only in recent years that music steeped in exotic legend has become quite outmoded, and the symphony unadorned once again eminently desirable.

The new symphony was first performed on the occasion of the fiftieth birthday of Sibelius, at a concert in Helsingfors, December 8, 1915, Kajanus conducting. The composer was much fêted. Through

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October and November, 1916, he took up the work again, rewrote it in a more concentrated form. The revision was performed on December 14, 1916, at Helsingfors, Sibelius conducting. In the summer of 1917, Sibelius had thoughts of a new symphony, his first important work of the war period other than the Fifth Symphony. At the same time he contemplated a "new and final revision" of the Fifth. By the new year of 1918 the fever of social disruption had spread into Finland, and the composer, much harassed by troublous times, put his music regretfully aside. In the spring of 1918, peace restored, he returned to his scores with renewed energy. Soon the Sixth and Seventh Symphonies were both projected, and the serious work of complete revision of the Fifth embarked upon. He noted his progress in an interesting letter of May 20, 1918, which gives evidence of a revision drastic indeed:

"My new works – partly sketched and planned.

"The V Symphony in a new form, practically composed anew, I work at daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the I movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal." And after characterizing the two new symphonies, he adds – "it looks as if I were to come out with all these three symphonies at the same time."

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But this was not to be. Time and careful revision were to go into each work before its maker was ready to relinquish it to his publisher. The final revision of the Fifth was not completed until the autumn of 1919. The Sixth was finished in 1923, the Seventh in 1924.* Thus did the last three symphonies undergo a slow and laborious process of crystallization. "The final form of one's work," so Sibelius told his biographer, "is indeed dependent on powers that are stronger than one's self. Later on one can substantiate this or that, but on the whole, one is merely a tool. This wonderful logic – let us call it God – that governs a work of art is the forcing power."

~

To a world steeped in lavish colorings, tending toward swollen orchestrations, lush chromatizations, Sibelius gave a symphony elementary in theme, moderate, almost traditional in form, spare in instrumentation (wood winds in twos, three trumpets, three trombones, timpani and strings suffice). The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break

*The Fifth Symphony, in its final form, was performed at Helsingfors, November 24, 1919, and repeated November 27 and 29. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first Boston performance was by this Orchestra on April 7, 1922, and there were subsequent performances December 15, 1922, November 11, 1927, January 27, 1933, January 26, 1934, and December 28, 1934.

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with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveness erected a sound structure of force, variety and grandeur which no richer approach could have bettered. Once embarked upon a movement, even from apparently insignificant beginnings, this unaccountable spinner of tones becomes as if possessed with a rhythmic fragment or a simple melodic phrase. When his imagination is alight, vistas unroll; the unpredictable comes to pass. There was in Beethoven a very similar magic; and yet Sibelius could never be called an imitator. It is as if an enkindling spark passed in some strange way across a century.

The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the bassoon, again set off by the strings, brings a great intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in character is an unmistakable scherzo. The broad 12-8 rhythm of the first movement naturally divides into short bars of triple rhythm (3-4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.*

The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from quarter notes into an elaboration of eighths, after the classic pattern. There are tonal clashes of seconds, which however are no more than piquant. The little antiphonal five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general)

*Cecil Gray has discussed at length whether these two continuous movements should be considered as one, and decided in favor of this point of view, for although they differ in character, he found them sufficient integrated by the recurrence of the first theme in the second movement. Sibelius in his score left no clue, for he did not number the movement The composer's intentions are subsequently revealed in his letter (quoted on page 89), where he clearly mentions the four movements by number. Mr. Gray is exonerated in that he considers the point really academic, and far less significant than the tendency in the jointure of the two toward the complete integration of the Seventh.

is its opening – a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instruments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement (Mr. Gray has discovered this very theme as an accompanying figure in the basses in the slow movement). Another important subject is given to the wood winds and 'cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."

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Events in Symphony Hall

FRITZ KREISLER will give the first music recital of the Symphony Hall season on Sunday afternoon, October 18, at 3:30 (see page 101).

FATHER HUBBARD, the "glacier priest," announces an illustrated lecture on the evening of the same day, October 18.

ROLAND HAYES will give a recital on Sunday, October 25, at 3:30. His programme will contain some notable numbers which he has not previously sung (see page 101).

The BOSTON SYMPHONY ORCHESTRA will open its series of six Monday evening concerts on October 19. The programme is as follows:

HAYDN Symphony in B-flat, No. 102
DEBUSSY "La Mer," Three Orchestral Sketches
SIBELIUS Symphony No. 5 in E-flat major

The first concert of the Tuesday afternoon series will be on November 3. Further particulars may be found on pages 78 and 79.

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(Steinway Piano)

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Thursday Evening, NOVEMBER 12th

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The great Irish tenor is returning to the United States after an absence of two years during which he has been concertizing in his native Erin and in England. Reports inform us that McCormack, now at the very peak of his powers, enjoys an undiminished following.

(Steinway Piano)

Sunday Afternoon, NOVEMBER 15th, at 3.30

MISCHA ELMAN

"Never played more justly and more beautifully than at his recital in Symphony Hall yesterday afternoon"
***Transcript* following his last Boston concert.**

(Steinway Piano)

"GENTLEMEN OF THE ORCHESTRA"

By Lucien Price

(In the *Boston Globe,* Saturday, October 10, 1936)

If a resident company of 109 eminent actors played the classics of drama from every literature of the ages, giving scores of performances in Boston yearly, the public would be on edge to know their personal histories. This is exactly, in the literature of music (one of the great literatures of the world), what the players of the Boston Symphony Orchestra are, yet it is not until this Autumn, when the orchestra begins its 56th season, that such a volume of charcoal drawings with paragraph biographies of its members makes its appearance – perhaps because, until Mr. Gerome Brush gave us this brilliant performance as artist in both forms, no one knew how entertaining such a volume could be.

Genial and witty, it is at the same time a sociological document. Thirty years ago the orchestra was an exotic hybrid; German, French and Italian grown under glass in Boston. Today the Europeans are still here and so may they always be, for it is a necessity of the art that it take the finest artists wherever they may be had, irrespective of race, nationality, politics, religion or class. During the World War and after, we had a melancholy experience of the opposite. Rent by public dissensions, the Boston orchestra was all but wrecked and sank in four years from its long-held position as the finest in the world down to pallid mediocrity. Under Dr. Koussevitzky it has again risen to where it disputes the primacy with the best on earth.

And now Yankees are in the orchestra by the right of artistic merit. Mr. Brush's sketches tell succinct life-histories of artists from Boston, Lynn (it may be farther from Lynn to Symphony Hall than it is from Warsaw), Rockland, Bridgewater, Melrose, Revere, New Bedford, Vinal Haven, and even from farthest Ohio! who sit as peers with instrumentalists from Paris and Berlin.

The Boston Symphony Orchestra has for more than half a century been, like the Boston Latin School and Harvard University, one of the institutions which give unique distinction to the city, but radio broadcast has recently opened its treasures to poor and rich equally and spread them over the continent, though its maintenance still rests largely on the generosity and loyal affection of people moderately well-to-do; and where else, unless it be to relieve crude physical suffering, can money be given where it can give greater happiness to more people?

In personnel the orchestra is a preliminary sketch of an ideal international society. It is a democracy entirely composed of aristocrats. These charcoal sketches present 109 heads of men, reflective, scholarly, sensitive, fine-grained, every face mirroring the life of intellect and spirit lived by a master musician. World War veterans sit at elbows with voluntary exiles from politically upheaved natal lands and yet, weirdly assorted though their origins sound, there is usually in the story some fated assignation with a beloved musical instrument which reads as though such careers went by destiny.

And to an age of blatantly self-advertising egoism what an example they are of self-effacing modesty! Every man a virtuoso, yet all that you know of them from the programme book is a name and a musical instrument in small print and often you cannot even be sure which one he is. If a solo passage falls to him in the symphonic score, he plays it with a mastery won by nearly a lifetime's diligence, then, at the next bar, glides back again into the anonymous ranks of the orchestra, a melodious but nameless voice in the sea of sound.

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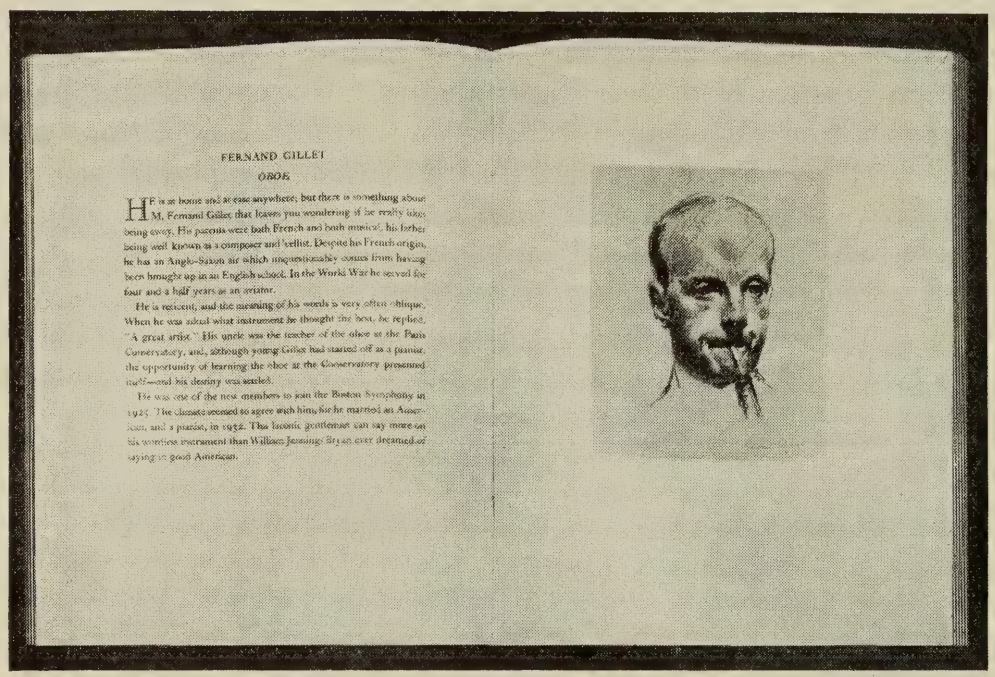
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Love for Three Oranges — Scherzo and March Prokofieff
Ma Mère L'Oye (Mother Goose) Ravel
Petrouchka Suite Stravinsky
Pictures at an Exhibition Moussorgsky-Ravel
Sarabande Debussy-Ravel
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 6 in G major ("Surprise") Haydn
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He is reticent, and the meaning of his words is very often oblique. When he was asked what instrument he thought the best, he replied, "A great artist." His uncle was the teacher of the oboe at the Paris Conservatory, and, although young Gillet had started off as a pianist, the opportunity of learning the oboe at the Conservatory presented itself—and his destiny was settled.

He was one of the new members to join the Boston Symphony in 1925. The climate seemed to agree with him, for he married an American, and a pianist, in 1932. The laconic gentleman can say more on his wordless instrument than William Jennings Bryan ever dreamed of saying in good American.

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>
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Sunday Afternoon, October 18, 1936, at 3.30

FRITZ KREISLER

CARL LAMSON, Accompanist

1. Fantasy in C major, Opus 131 ROBERT SCHUMANN
 (Dedicated to Joseph Joachim)
 (Newly revised by Fritz Kreisler)

2. Sonata No. 1 in G minor J. S. BACH
 (For violin alone)
 Adagio
 Fugue
 Siciliano
 Presto

3. Konzertstück PAGANINI
 First Movement of Concerto No. 2 in D major
 (Newly revised by Fritz Kreisler)

4. Fantasy on Russian Themes RIMSKY-KORSAKOV–KREISLER



SYMPHONY HALL

Sunday Afternoon, October 25, 1936, at 3.30

ROLAND HAYES

Tenor

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J. S. BACH (1735) "Jesu Seelenangst"
..... "Altes Mailied in Der Bittewoche"
BEETHOVEN "Trocknet Nicht" ("Tears of Love")
BEETHOVEN "Sehnsucht" ("Longing")
RICHARD WAGNER Two excerpts from "Die Meistersinger von Nürnberg"
"Walther before the Master Guild" (Act I)
"Walther's Prize Song" (Act III)

DEBUSSY Air of Azaël from "L'Enfant Prodigue" ("The Prodigal Son")
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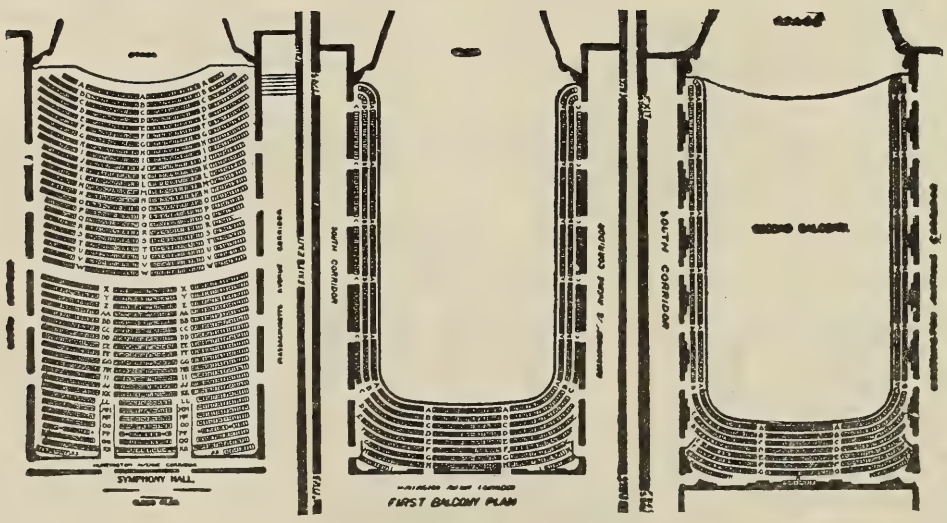
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Boston Symphony Orchestra

INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By JOHN N. BURK

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Third Programme

FRIDAY AFTERNOON, October 23, *at* 2.30 *o'clock*

SATURDAY EVENING, October 24, *at* 8.15 *o'clock*

Wagner A Faust Overture

Liszt..A Faust Symphony in Three Character Pictures (after Goethe)

I. FAUST:
Lento assai. Allegro impetuoso
Allegro agitato ed appassionato assai

II. GRETCHEN:
Andante soave

III. MEPHISTOPHELES:
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Andante mistico (with Male Chorus)

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Charcoal drawings of the members of the Orchestra by Gerome Brush, together with music, autographs, and pictures of the composers whose works are in the current repertory, may be seen in the first balcony gallery. (*See page* 148.)

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FURNISHINGS — ANNEX

FRANZ LISZT

Born at Raiding, near Oedenburg, Hungary, October 22, 1811;
died at Bayreuth, July 31, 1886

(The present year brings a double Liszt anniversary, which is being recognized in many parts by performances of his music. Last summer there was noted the fiftieth anniversary of his death, and before the next pair of concerts by this orchestra, one hundred and twenty-five years will have passed since his birth.)

Liszt at twenty-four, traveling gaily through Switzerland in such inspiriting company as that of the Comtesse d'Agoult, George Sand, Adolphe Pictet, signed himself on a hotel register as a "philosophical musician; born — on Parnassus; coming from — Doubt; going to — Truth." It was a group where, in the language of Lina Ramann, Liszt's high-flown biographer, "In the midst of . . . genial chatterings and discussions, Music raised her golden pinions and awakened in their minds those sounds which, like the problems of the incomprehensible, raise the human spirits above themselves." Liszt never in his life foreswore or long forgot this vein of idealism, although, in pursuit of earthly delights, of which adulation was one, he may have lowered his eyes from the lofty goal for short moments now and then. Recent writers, notably Ernest Newman, have attempted to belittle Liszt in

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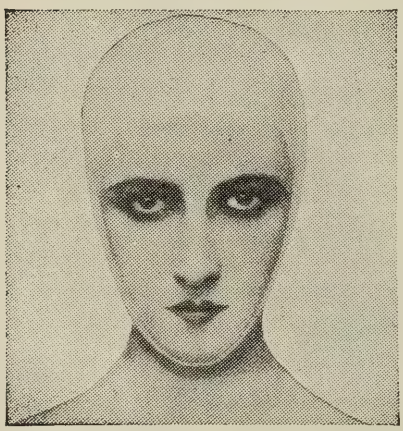
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the rôle of Seeker after Truth, but before Liszt the dreamer at his best, as before Liszt the selfless abettor of genius, they have had to withhold their censure.

One need not go far to find in a score such as the "Faust" Symphony both the ideal and the earthly strain in its composer. Mephistopheles is potent, in his place; but the music of Marguerite, weaving its indescribable spell with a euphony increasingly intense, may be said to authenticate the lofty realm of the spirit to which Liszt aspired and the full possession of which some have denied him. The symphony is part of an act of irreproachable courage which marked the productive Weimar period (1849–61). Liszt in those years took resolution to leave the facile and sometimes shallow byways of piano *fantaisies* and *pièces de salon* for the nobler realm of orchestral music. This in the face of an entrenched popular opinion that he was no composer — merely a phenomenal virtuoso, who had better stick to his keyboard. Liszt, who was not a little annoyed by these skeptics, wrote twelve orchestral works in a form which he newly named "symphonic poems," choosing the greatest of poets and the most magnificent of legends for his subject matter. To them he added two "symphonies" similar in character to the others, but in successive movements, based upon Goethe's "Faust" and upon Dante's "Divine Comedy."

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literary subject, no one could maintain with genuine conviction. At least it may fairly be claimed that he approximated Goethe as closely as any composer has ever done. There are some who have questioned the supremacy of the idealism in the "Faust" Symphony, such as the English writer who considers Liszt essentially a "Mephistophelian character," and who holds that it is really Mephistopheles who dominates the "Faust" Symphony, so that the choral epilogue "becomes almost blasphemy, for it is very plainly the maudlin longing of Satan for the eternal bliss from which he has been cast out." There are others who find the music of Gretchen the most poignant and enduringly beautiful – the truly dominating pages of the score. It is a pleasure to be able to quote Ernest Newman (in many ways a Lisztian unbeliever) as among these. "This section," he wrote in his "Musical Studies," "is surpassingly beautiful throughout; in face of this divine piece of music alone the present neglect of Liszt's music in England is something inexplicable. Almost the whole Margaret is there, with her curious blend of sweetness, timidity, and passion; while Faust's interpositions are exceedingly noble."

Goethe's "Faust" inevitably appealed to the musical idealism of the century past. Beethoven dreamed of a "Faust" Symphony; Schumann composed music to the poem; Berlioz was fired by the subject twice in



his life, and it was his "Damnation of Faust" which first stirred the imagination of Liszt. Berlioz dedicated his score to Liszt, and Liszt responded with the dedication of his symphony. Goethe's "Faust" was the one subject which Liszt and Wagner both treated. Wagner made his revision of his "Faust" Overture within three months of Liszt's completion of his own symphony. The two friends exchanged scores: Liszt, who had advised Wagner on the revision, performed the new score (as he had the original one), and saw to its publication. Wagner eagerly studied Liszt's symphony, attended its performance. He kept his initial enthusiasm for this score through his life, an enthusiasm withheld from such of the symphonic poems as *"Tasso"* or *"Les Préludes,"* and indeed from most of the music of his contemporaries.

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A FAUST OVERTURE

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

"*Eine Faust-Ouvertüre*" was a product of the bitter period in Paris, when Wagner, still in his twenties, starved in dingy lodgings with Minna, doing musical hack work and newspaper articles, trying in vain to get an opera accepted, to find some recognition. His unexpressed idealism responded to a performance of Beethoven's Ninth Symphony under Habeneck, to the works of Berlioz, whose startling orchestral effects at that time somewhat startled and awed him. There rose in him "an intense desire to compose," in the words of his autobiography, "and this desire grew in proportion to my anxiety about my unfortunate position in Paris, which made me almost despair of success." It was in this way that he was moved to sketch an overture to "Faust."

But when there came to him an opportunity for a rehearsal, perhaps a public hearing, of one of his works by the Conservatory Orchestra, he was doubtful about the success of "Faust" in Paris, which would hardly respond to its melancholy mood and its quiet ending. "I was not quite confident," he wrote in his autobiography, "as to my

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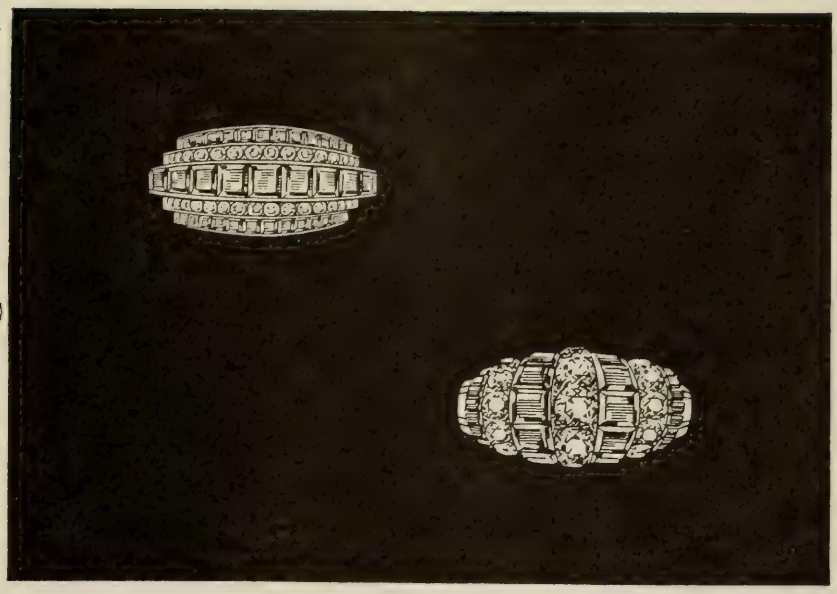
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'Faust' Overture because of its zephyr-like ending, which I presumed could only be appreciated by an audience already familiar with my methods." Accordingly, he submitted in its place a still more youthful work – his "Columbus" Overture, which was a "complete failure."

This was in 1840. The "Faust" Overture was first performed in Dresden, July 22, 1844, and repeated on August 19. Having had little success with it, the composer forthwith put the score out of his thoughts. Wagner refers to this Overture as a work of "hasty sketches, and as hasty composition." He had planned it as the first movement of a symphony, in which Gretchen was to be the subject of the second part. "Already I had theme and mood for it" – so he afterwards wrote to Theodor Uhlig (November 27, 1852); "then I gave the whole up, and – true to my nature – set to work at the 'Flying Dutchman,' with which I escaped from all the mist of instrumental music into the clearness of the drama."

On January 30, 1848, Wagner, in answer to an inquiry from his friend Liszt, sent the manuscript, although, as he explained, "it does not please me any longer." Liszt liked the piece enough to perform it at Weimar on May 11, 1852, and wrote to Wagner in October, praising the work, but making some suggestions with careful tact: "The work is quite worthy of you; but, if you will allow me to make a re-

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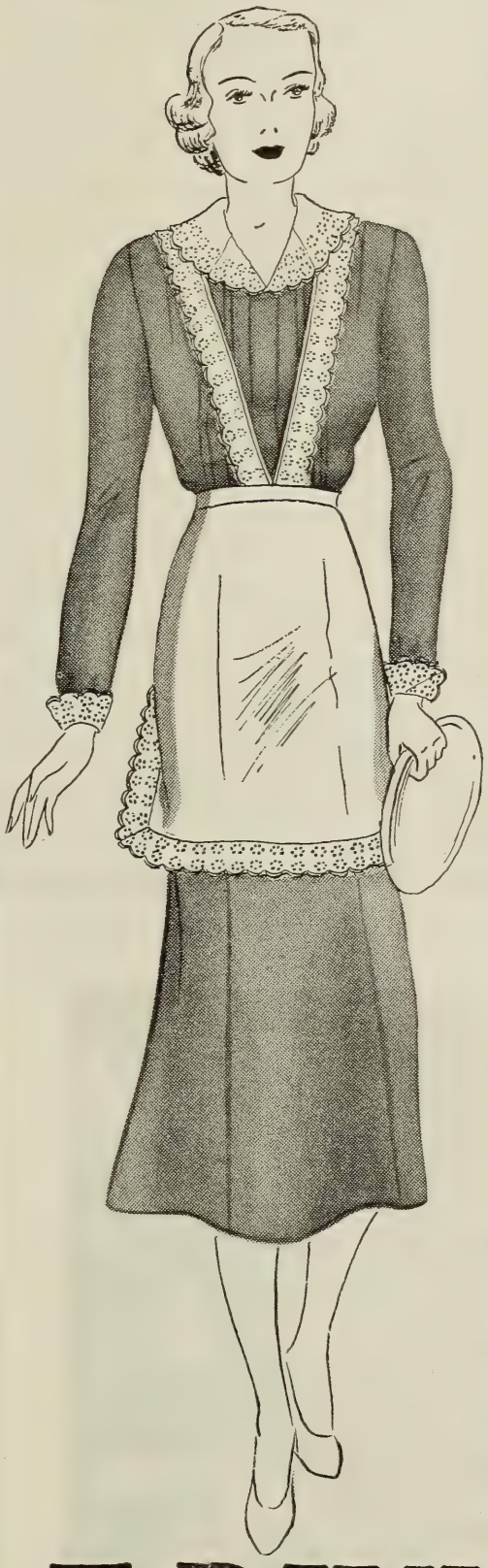
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mark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and – forgive my opinion – the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation of contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

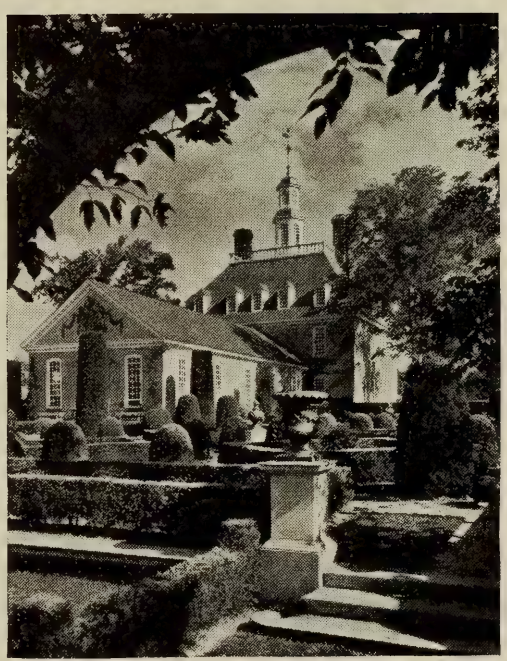
Wagner took the suggestions in good part, and answered in November, explaining his reason for minimizing the feminine element in the work. "You beautifully spotted the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second

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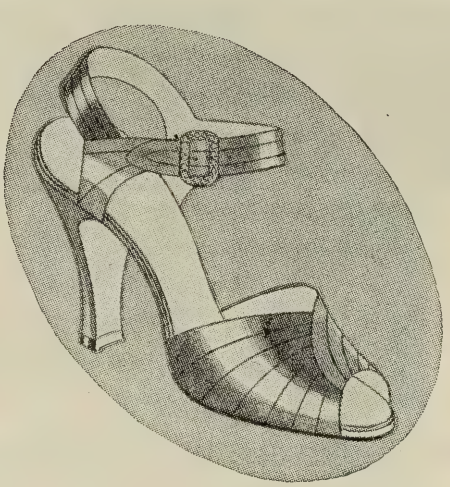
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movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only as regards instrumental moderation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a tone-poem for Orchestra.' "

Liszt urged the revision and undertook to find a publisher. During the next two years, Liszt worked upon and completed his own "Faust" Symphony. On receiving the news that Liszt's "Faust" was completed, Wagner answered (January 19, 1855) congratulating him, and adding: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' "

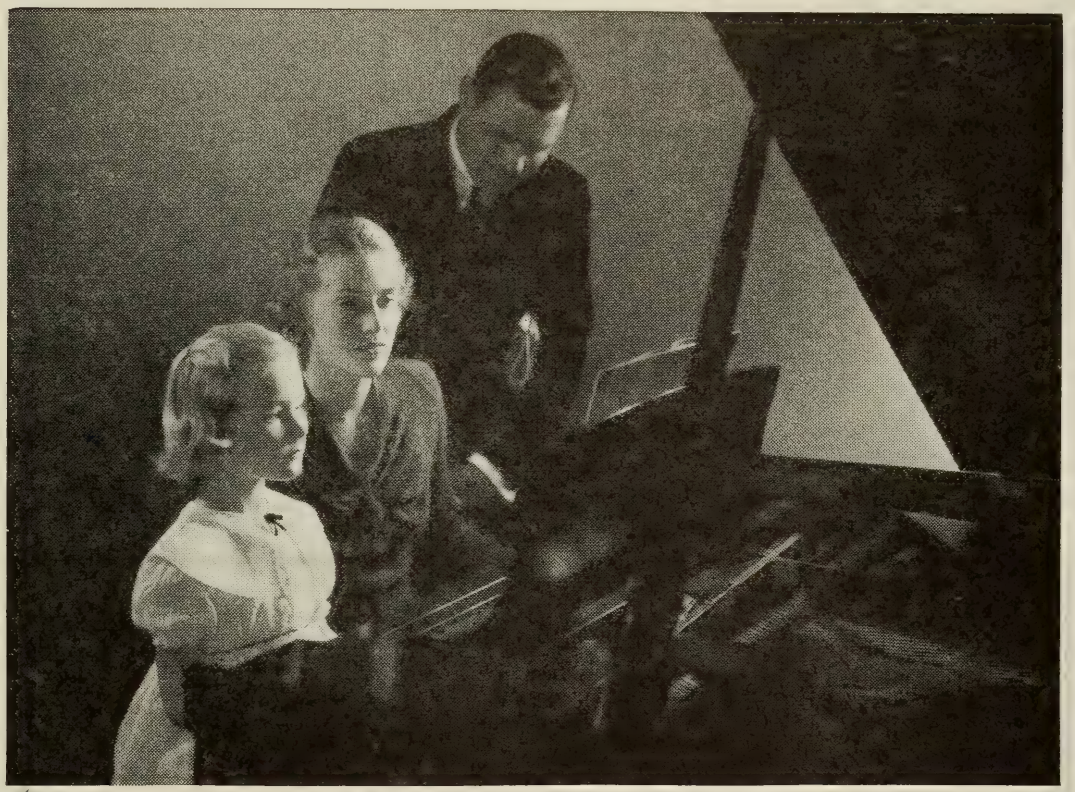
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Immediately after this performance in Zurich (January 23), Wagner dispatched his new manuscript to Liszt with these words: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarseness which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:

'Ein unbegreiflich holder Drang,
Trieb mich durch Wald und Wiesen hin,' etc."

The publication was arranged for by Liszt to Wagner's satisfaction.

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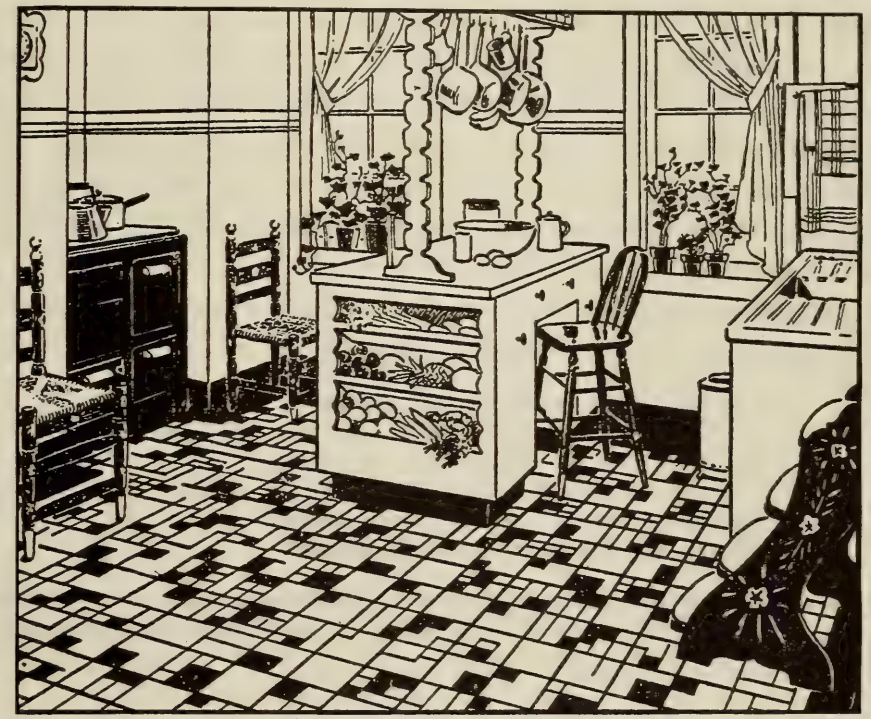
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It will thus be seen that the "Faust" Overture in its original version was an early work antedating the "Flying Dutchman." The revision was the work of the matured composer, deeply plunged in the musical creation of the "Ring," for he put aside his score of "Die Walküre," the sketches complete and the full score partly made, in order to devote himself to the rewriting of the overture he had almost forgotten.

Wagner further explained his intentions in a letter to Uhlig: "With this tone-poem I had in my mind only the first movement of a 'Faust' symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The *manifestation* of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust."

The published score of the overture bears a quotation from Goethe's "Faust," which has been thus translated:

"The God who in my breast abides,
Through all its depths can stir my soul;
My every faculty He sways and guides,
Yet can He not what lies without control,
And thus, my life as by a load oppressed,
I long for death; existence I detest."

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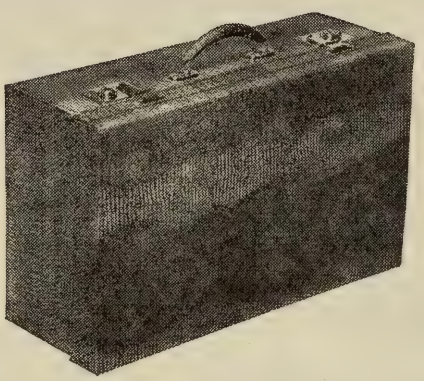
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WAGNER'S "GLANCE" MOTIVE IN THE TWO FAUST SCORES

THE spotting of thematic similarities in the music of Wagner and of Liszt has long been a favorite pursuit. Wagner has often been brought up for judgment on the charge of having repaid the generosity of his friend by borrowing musical themes from him, and particularly from the "Faust" Symphony. James Huneker is one of those who has indulged in the academic pastime of tracing Wagner's Leitmotives to Liszt. In his book on Liszt, Mr. Huneker has found the origins of two of them in the "Faust" Symphony. The most flagrant case of thematic "filching," as Huneker called it, is the opening theme of the Symphony, which makes its reappearance in almost identical form dreamily from the orchestra near the end of the second act of *"Die Walküre."**

"A story is told," wrote Huneker, that Wagner, appreciating the humor of his Alberich-like explorations in the Liszt scores, sat with his father-in-law at the first "Ring" rehearsals in 1876, and when

*As Sieglinde sings *"Kehrte de Vater nun heim."* It is the merest passing episode, in no way developed, and with no very definite recurrence.



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Sieglinde's dream words *"Kehrte der Vater nun hiem"* began, Wagner nudged Liszt, exclaiming, "Now papa, comes a theme which I got from you." "All right," was the ironic answer, "then one will at least hear it."

The other instance is the "Glance" motive from "Tristan," which raised its fervent voice in the "Faust" movement of Liszt's symphony, years before the "Tristan" era.

What of these accusations? Certainly, if they are to be entertained at all, they deserve careful scrutiny. Mr. Huneker seems to have derived his indictment from a certain malignant pamphlet by August Göllerich, once a pupil of Liszt, and his last secretary. It was Göllerich, in this attack upon Wagner, who first put into circulation the doubtful anecdote quoted by Huneker. The themes mentioned by him are among an appalling array, drawn up by Göllerich, in what William Aston Ellis, Wagner's early biographer, entitles "A Lisztianer's mare's-nest." Ellis, in a lengthy supplement, proceeds to pick to pieces Göllerich's "impudent assertions and insinuations," as he calls them. In the cases of the two motives mentioned above, he examines the dates of the scores involved, and demonstrates that the theme which appears in the second act of *"Die Walküre"* and likewise opens the "Faust" Symphony must have been arrived at independently by each, since

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the two works were "actually composed at the selfsame time and hundreds of miles apart."* Their correspondence indeeds shows that the two composer's, separated by Wagner's exile, did not meet while these scores were in full progress. As regards the "Glance" motive from "Tristan," which makes a plain appearance in the first movement of the "Faust" Symphony, Ellis points out triumphantly that this same theme is to be found in Wagner's "Faust" Overture, which antedates Liszt's score by thirteen years. Subsequent writers on Wagner have rested on this defense, but more than one of them have held the uneasy suspicion that Wagner might possibly have introduced the "Glance" motive when he revised his overture in January, 1855. At that time, Liszt's "Faust" Symphony was a year completed. Wagner had not, indeed, seen the score of the new symphony, as the correspondence shows. But there came to light when the autobiography was published in 1911 an episode extremely embarrassing to Wagner's case: a meeting between the two friends, unknown to the early biographers, in Zurich in July, 1853. Liszt actually played parts of his then unwritten "Faust" Symphony. Wagner was in an excitable and impressionable state — in the very act of girding himself to plunge into music once more after his long pause, and to start upon the mighty process of composing the "Ring." Wagner reveals this in *"Mein Leben"*: "Now for the first time I enjoyed the delight of getting to know my friend better as a fellow composer. In addition to many of his celebrated piano pieces, which he had recently written, we went through several new symphonies with great ardor, and especially his 'Faust' Symphony. . . . My delight over everything I heard by Liszt was as deep as it was sincere, and above all, extraordinarily stimulating. I even thought of beginning to compose again, after the long interval that had elapsed." He later tells us how he turned to the Symphonic Poems for the refreshment and impulsion of his own creative forces, as *"Die Walküre"* progressed, even as he turned to Dante's "Divine Comedy" for sustenance in maintaining the rarefied atmosphere his spirit required.

He might conceivably have tucked into his mental storehouse the first bars of the projected symphony which Liszt proudly played to him, to bring it forth later in a single passing phrase, having progressed through *"Das Rheingold"* and two acts of *"Die Walküre."* There was also what was to become the "Glance" motive, which Wagner might also have noted at the time and kept in long readiness, to inject it into the revision of his "Faust" Overture, which he made in the *"Walküre"* year.

*Mr. Ellis comes to the questionable conclusion that both Wagner and Liszt must have found their theme in Schubert's B-flat piano sonata and his "Wanderer's Song."

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This uncomfortable possibility seems to have bothered the Wagnerian champions for a long time. It could have been cleared up once and for all by an examination of the autograph of the original "Faust" Overture of 1840. If this manuscript contained the much discussed theme, then it was indubitably Wagner's own. Ernest Newman expressed his regret in his "Wagner as Man and Artist" that he did not have the earlier version of the overture to compare with the later one. It did not seem to occur to anyone, through years of painstaking Wagnerian research, that this important comparison was worth a pilgrimage and an investigation.

Lawrence Gilman, determined to settle the long lingering imputations upon Wagner's originality, applied to Bayreuth in 1929, where the original score of the "Faust" Overture lay in the possession of the Wagner family. He was at once given free access to the manuscript, and obtained a photostatic reproduction of a page in which the "Glance" motive appeared note for note, as Wagner later used it. Only the orchestration was different, and details in the repetition. "If any pilfering was done in the case of the "Glance theme," so Mr. Gilman concluded in the New York *Herald-Tribune* (March 24, 1929), "Liszt was the culprit – not Wagner."

The facts really worth noting are these: Wagner in the "Faust" Overture of 1839 anticipated by a clear span of years Liszt's Symphonic Poems with one of his own, remarkably prophetic of the Lisztian symphonic style. One might add, if one were anxious to contrive a "case" against Liszt, that he received from Wagner in 1848, before he had fairly embarked on his own symphonic poems, the score of *"Eine Faust-Ouvertüre,"* performed it, and returning it, kept a copy. What is far more to the point is that neither Liszt nor Wagner seemed in the least disturbed over resemblances in their themes, which they must at some times have noticed. Also that their musical thoughts ran often in astonishing accord. Certain ways of dramatic expression, the growth of chromaticism, certain intervals (the augmented fifths of the "Faust" theme for example) were the logical next step of musical evolution at that moment, which each of these bold and searching composers was bound to fall upon. It is also worth remarking that, unknown to Liszt, Wagner had planned, years before his friend's "Faust" Symphony, a "Faust" Symphony of his own, with a "Faust" movement to be followed by a "Gretchen" movement. The "Gretchen" movement was never written. The "Faust" movement became *"Eine Faust-Ouvertüre."*

Wagner, with his unfailing musical fertility, was certainly far less in need of borrowing themes than money from his friend. Nor could Liszt have suffered from the appearance in the mouths of Sieglinde or Isolde of themes similar to his own. If his scores were destined to be

for a long while completely outshone by Wagner's, that was a matter purely of stature, a quite unalterable situation. It was also in the order of things that the minds of these two should be finely attuned, closely sympathetic and strangely alike, developing in separation an identical idiosyncrasy of interval or theatrical device. Their friendly relations were sometimes formalized by their respective positions, sometimes strained by family circumstances. The rare artistic understanding between them was never altered. Each found a lively stimulation in the other. Each, feeling himself surrounded by a philistinism obtuse to his ideals, found a tremendous reassurance in communion with one at least who was so closely comprehending as almost to divine his musical thoughts.

After publishing (in 1857) his open letter "On the Symphonic Poems of Franz Liszt," a rapturous appreciation, Wagner wrote to his friend: "But now I have taken an oath:—not another word will I publish. What we are to one another, we know well enough. . . . But the Devil take what we are to the world!"

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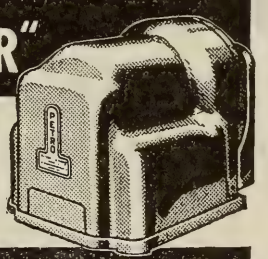
By FRANZ LISZT

Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886

ACCORDING to Lina Ramann, Liszt conceived the idea for a Faust Symphony of his own on hearing Berlioz's "Damnation of Faust," which was produced in Paris in 1846. At any rate, it was not until 1853 and 1854 that he worked upon the score. He wrote of its completion to Anton Rubinstein (from Weimar), October 19, 1854, and to Wasielewski in December, that he intended to have the nine Symphonic Poems then written printed and performed "before I set Faust going, which may not be for another year." But the publication was delayed for several years. In 1857, he wrote the alternate ending, with chorus, and in this guise the piece had its first performance in a festival at the Grand Ducal Theatre in Weimar, September 5, 1857. Liszt conducted. Many dignitaries were present — also many of Liszt's

* Last performed at these concerts March 18, 1932.

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staunch friends, whose loyal enthusiasm was insufficient to counterbalance numerous expressions of sharp critical disapproval. The symphony had its second public performance at Weimar, August 6, 1861, and was produced at Leipzig, March 11, 1862, Bülow conducting with both understanding and care. Yet the carping did not cease. Liszt vented his feelings to Brendel (July 12, 1862) in a parody of the final chorus:

"Das Abgeschmackteste
Hier ward es gescheckt,
Das Allvertrackteste
*Hier ward es bezweckt—"**

And to his friend again on August 29: "To judge from his [Pohl's] essay, the tenor solo at the end of the Faust Symphony caused less offence in Leipzig (it was the stumbling-block in the Weimar performance, so much so that influential and well-disposed friends have urgently advised me to strike out the solo and chorus and to end the Symphony with the C major common chord of the orchestra). It was really my intention at first to have the whole Chorus mysticus sung

* "The most insipid
Here was tasted;
In queerest nonsense
Here all was wasted."



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invisibly — which, however, would be possible only at performances given in theatres, by having the curtain lowered. Besides which, I felt doubtful whether the sound would not have thus become too indistinct."

Liszt very evidently felt the sting of persistent opposition to his orchestral works. He consoled himself with the attitude that one need only wait — his music would outlast its critics. "We must not give *certain gentlemen,*" he wrote to L. A. Zellner (April 6, 1858), "any occasion to imagine that I concern myself about them more than is really the case. 'Faust' and 'Dante' can quietly wait for the understanding that is their due. . . . Under existing circumstances it is wise and suitable for me 'to strive with earnest consistency for my high aim, regardless of adverse circumstances and small-minded people.' "

Unfortunately for the due recognition which Liszt patiently awaited, general attention was withdrawn from the orchestral Liszt in his advancing years by the mounting excitement over his friend Richard Wagner.

The symphony, published in 1861, was performed, with the choral ending, in New York, May 23, 1863, and with chorus, by the Philharmonic Society, January 30, 1864, Carl Bergmann conducting both performances. Theodore Thomas brought the "Gretchen" movement

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to Boston, October 14, 1870; the whole symphony was first played here December 17, 1880, by the Philharmonic Orchestra. The following performances have been given by the Boston Symphony Orchestra:

1899, March 10 — Conducted by Wilhelm Gericke, Cecilia Society Chorus (Herbert Johnson, Tenor).
1910, April 15 — Max Fiedler, Apollo Club (James Rattigan).
1915, January 1 — Karl Muck, Apollo Club (Paul Draper).
April 2, — Dr. Muck, Apollo Club (Paul Draper).
1916, December 22 — Dr. Muck, Choral Music Society (Arthur Hackett).
1917, March 9 — Dr. Muck, Male Chorus (Arthur Hackett).
1923, March 9 — Pierre Monteux, Harvard Glee Club (Arthur Hackett).
1926, February 19 — Serge Koussevitzky, Cecilia Society (Charles Stratton).
1932, March 18 — Serge Koussevitzky, Harvard Glee Club (Rulon Robison).

~

"A symphony — in three character Pictures," Liszt called his score. The term "symphony" is of course freely used, for the work has no more than a vague semblance of classical structure. William Foster Apthorp, attempting to look upon the piece as a symphony, decided that it was after all "really a concatenation of three symphonic poems," and "somewhat recalcitrant to technical analysis." It is possible to find an exposition, a "free fantasia," and a restatement in the first movement; the second section has traits of a slow movement, and the third

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has a decided scherzo flavor. But there is no proper finale. The conclusion, particularly in the purely instrumental form in which it was first cast, is in no sense a movement in itself. Its later choral version is but a setting in unison of a single verse with chord accompaniment.

Liszt did indeed develop his themes, and with consummate resource, but it was a development by metamorphosis, in fidelity to his subject, a process far more suggestive of Wagner than Beethoven. Liszt wrote that "in programme music the returns, alternations, modifications and modulations of motives are conditioned by their relation to a poetic idea," that "one theme does not link up with another in accordance with formal relationships," and that "all exclusively musical considerations, although they are by no means to be left out of account, must be subordinate to the actions of the [literary] subject." No such explanation is necessary to the clear realization of the "Faust" Symphony. Liszt was obviously close to Goethe, close to each of the three characters, which stand forth in musical definition. And their interrelation is no less subtly wrought in the musical score than in the legend itself, whereby the symphony attains an impressive unity, and no less naturally attains its form as a dramatic narrative.

It has been said that each section may be looked upon as a symphonic poem self-sufficient. Yet the "Faust" section, in the light of

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what is to follow, is clearly anticipatory. Faust is roundly delineated, but only that he may be modified, exalted, derided, in the pages to come. The Mephistopheles section would be pointless without what has gone before. It is no more than a transformation of the "Faust" themes to Satanic ends. "Gretchen" has been performed as a separate entity.* Yet heard in this way, the ultra-naïve melody could gain but a small part of its intended effect as in the complete score it falls placidly upon the ear after the grandiloquent and strutting pages of Faust which precede; before the outbursts of Mephistophelian glee that break in ruthlessly upon its conclusion. Liszt never made better use of his canny sense of contrast.

The section entitled "Faust" offers five themes which can be segregated for purposes of category, but which are yet allied in character and much transformed in the setting forth. The theme which opens the work has suggested Faust brooding in his study. At the fifth bar, the introduction discloses a theme characterized by the augmented seventh interval, as the former theme is based upon augmented fifths. The oboe sings it, and seems to imply that the grave philosopher is not an unlikely subject for romance. This theme in its later development seems to portray Faust the lover, consumed with longing, which

* Liszt once commended (surprisingly) an arrangement of this section for pianoforte and harmonium (Letter to Dr. Friedrich Stade, December 11, 1880).



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in the Gretchen movement reaches passionate realization. In its later development it plays an extremely important part in all three movements, undergoes many astonishing transformations. It is to carry the "love scene" of the slow movement to its highest emotional point, and in the last to be fiendishly dissected, bandied about, prodigiously fugued.

FAUST

The slow introductory measures of "Faust" lead into an allegro impetuoso, where a satanic shadow might already be discerned lurking behind the arras. The bassoon, darkly intoning the principal theme of the romantic Faust, gives way to an agitated chromatic theme, which is to figure importantly in this movement. There shortly follows a theme of upstriving chromaticism which foreshadows the "glance" motive of "Tristan." The already familiar "Love" theme of Faust attains a new intensity of yearning in phrases for the solo viola. After considerable further development, the last important theme of Faust is unloosed, in great striding chords of march rhythm, *grandioso,* for the full orchestra. Faust has now been pictured at full length – by turn grave and thoughtful, ardent and avid of experience, arrogant and virile. The prevailing mood is that of the amorous theme, impetuously assertive, but at last softened to a reflective *pianissimo,* as the section ends.

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GRETCHEN

Between the dramatic chromaticism of the first movement, and the chromatic diablerie of the last, Gretchen offers a refreshing picture of diatonic simplicity. She is first painted by the dulcet and sinuous voices of the wood winds. The oboe takes the placid theme, while the viola sets if off with a chain of soft undulations. A succession of three- and four-note phrases by the clarinet has been interpreted as the maiden's query to the petals of the flower which bears her name — "He loves me" — "He loves me not." If so, she seems to turn away from the idle pastime with a whimsical A-sharp. Thoughts of the lover bring a gentle but ardent confession in soft repeated chords of the strings. An ominous shadow is thrown over Gretchen's revery, and Faust's now familiar love motive makes its appearance, at first softly with harp arpeggios, but increasing in passion, rising to a molten and irresistible outpouring of melody. Two more themes of Faust are to appear, but utterly subdued, deprived of their storm and stress. Liszt has inherited (with unquestionable independence and in his own right) a tradition from Beethoven. The music of Gretchen returns, still gentle, but enkindled to willing ardor. The themes of the two lovers are tranquilly blended, and the movement ends *pianissimo* with a soft memory of what was once the martial and grandiose theme of the solitary Faust.

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MEPHISTOPHELES

Liszt uses his every orchestral device to conjure a Mephistopheles of requisite glitter and flash. The devil has no themes of his own, but exists only to distort the themes of Faust, to strip them of their nobility, puncture their idealism with shouts of satanic mirth. The music is like the mirror of the bad goblin described in the fairy tale of Hans Andersen, in which the reflection of everything that was good and beautiful "shrank together into almost nothing," so that "the most lovely landscapes looked like boiled spinach, and the handsomest people became hideous, or stood on their heads and had no bodies." The devil of Liszt, like that of Goethe, is no gaudy stage creature of tail and tights; he has no existence but to deny — *"Ich bin der Geist der stets verneint."* He is persuasive, subtle at first, a good fellow and *scherzando* devil — who not until he has intrigued the hearer reveals his sinister aspect. The love theme of Faust is his first and principal butt — greatly speeded up, ground under the malign heel of chromatic sequence and rhythmic contrivance until its former nature is quite gone. And yet somehow the transmutations seem no afterthought, but implicit in the theme. There are glimpses of Faust the grave philosopher amid this riot of desecration (his introductory theme), and one glimpse of Gretchen as the chords of her theme unfold against a high

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string tremolo. This fair vision the devil cannot besmirch, he can only dispel it with malignant growls. The sulphurous vapors are gradually cleared away, and he vanishes for the last time. The musical atmosphere becomes pure and rarefied, and the Gretchen theme takes gentle possession of the orchestra for a few measures. There follows an *Andante mistico,* in which, over soft chord pulsations by the orchestra and organ, a male chorus intones in accents of quiet faith, the "Chorus Mysticus" which closes the Second Part of Goethe's "Faust," with its deification of Woman's love:

Alles Vergängliche
Ist mur ein Gleichniss;
Das Unzulängliche,
Hier wird's Erreignis;
Das Unbeschreibliche
Hier ist's gethan;
Das Ewig-Weibliche
Zieht uns hinan.

In the last two lines, sung to notes derived from the theme of Gretchen, the voice of a tenor solo, reaffirmed by the chorus, floats over the orchestra. The "Chorus Mysticus" has thus been translated by Albert G. Latham:

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* It goes without saying that any translation of Goethe's text is a desecration. Sacheverell Sitwell mentions in his recent book on Liszt an unfortunate custom in England of singing this chorus in English, delivering "the words 'Eternal Feminine,' 'Eternal Feminine' with the accent on the last syllable of the second word, pronouncing it to rhyme with wine and nine."

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Events in Symphony Hall

ROLAND HAYES will give a recital on Sunday, October 25, at 3:30. His programme will contain some notable numbers which he has not previously sung (see page 153).

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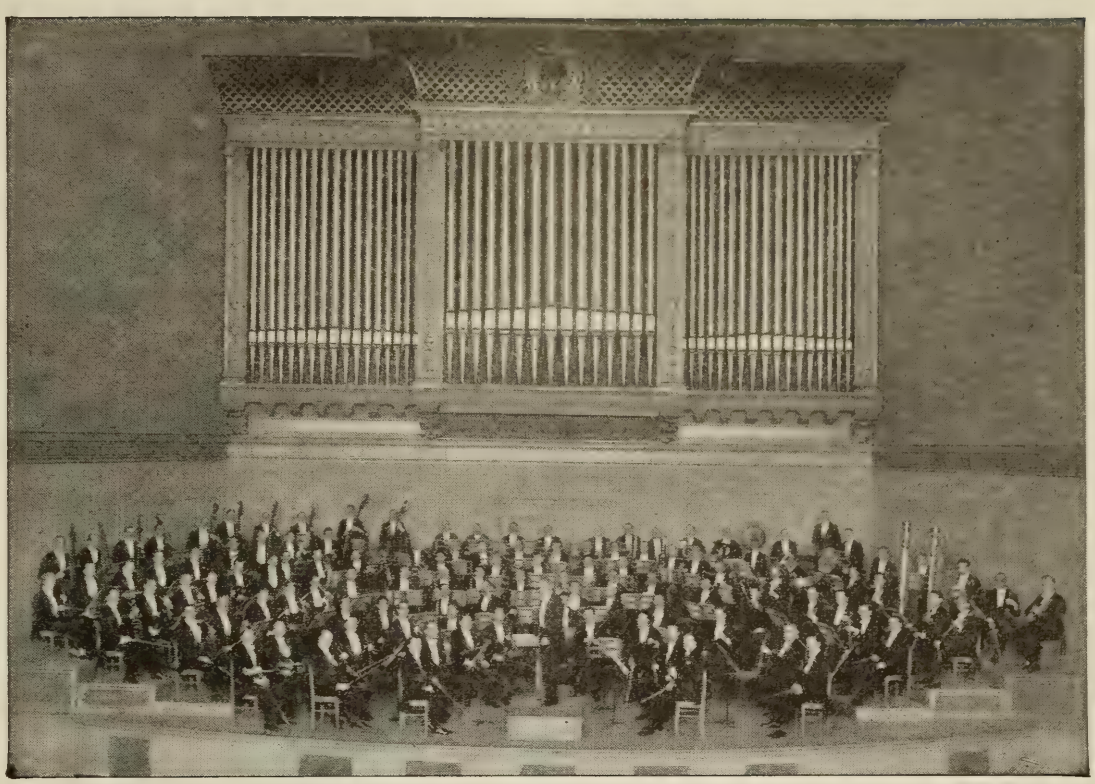
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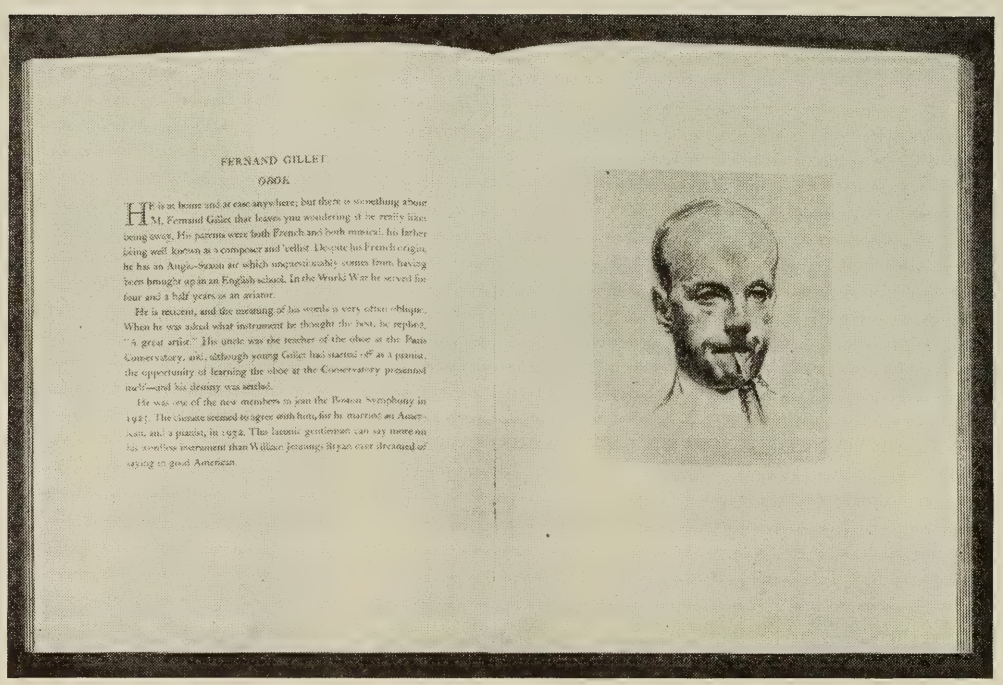
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Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
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He is reticent, and the meaning of his words is very often oblique. When he was asked what instrument he thought the best, he replied, "A great artist." His uncle was the teacher of the oboe at the Paris Conservatory, and, although young Gillet had started off as a pianist, the opportunity of learning the oboe at the Conservatory presented itself—and his destiny was settled.

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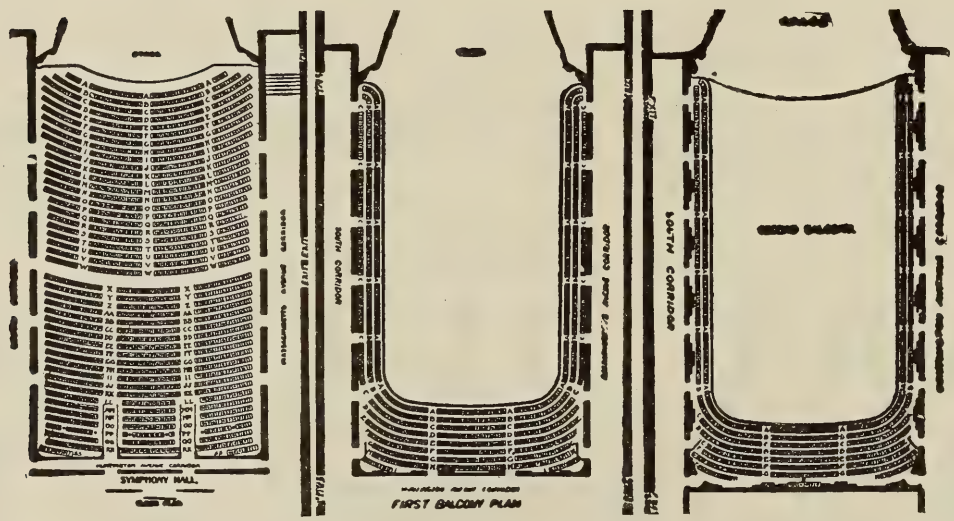
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with historical and descriptive notes

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I. Sinfonia
II. Danses Suisses: Valse
III. Scherzo
IV. Pas de deux
Adagio — Variation — Coda

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Dvořák.....Concerto for Violin and Orchestra in A minor, *Op.* 53

I. } Allegro ma non troppo
II. } Adagio ma non troppo
III. Finale: Allegro giocoso, ma non troppo

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Schumann.....Symphony No. 4 in D minor, *Op.* 120

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II. Romanza
III. } Scherzo
IV. } Largo; Finale

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IN 1928, Stravinsky composed for Ida Rubinstein *"Le Baiser de la Fée, Ballet-allégorie en 4 Tableaux."* It was performed under his direction at the Opéra in Paris, on November 27, and repeated on December 4. The ballet was mounted at the Théâtre de la Monnaie in Brussels, and at Monte Carlo; also at La Scala in Milan, all in the same season, for the company of Mme. Rubinstein. Later it was studied anew by Mme. Nijinska, and produced at the Colon Theatre in Buenos-Aires, where other of Stravinsky's works have been performed. The composer has made an orchestral suite from the ballet "without great difficulty," as he himself has written, "on account of its straightforward plan." Stravinsky expresses his pleasure in conducting this music in that it embodies a method of orchestral writing new to him, and easily conveyed to its audience in a first hearing. The suite was performed under his direction in November, 1928, by the then newly formed Orchestre Symphonique de Paris at the Théâtre des Champs Élysées.

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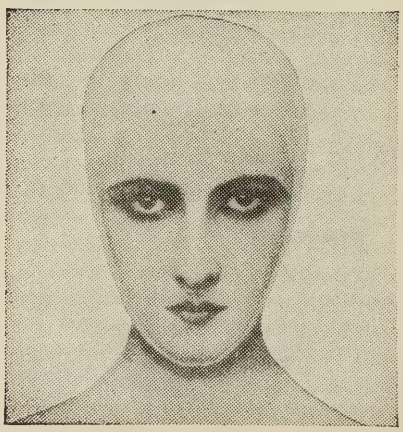
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On his last visit to America he conducted the suite, leading the Boston Symphony Orchestra in a concert in Sanders Theatre, Cambridge, on March 14, 1935. He had previously conducted this music at a concert of the Chicago Symphony Orchestra, in Chicago, on January 17 and 18 of that year.

Stravinsky dedicates the piece "To the muse of Tchaikovsky," and further explains on his score: "I dedicate this ballet to the memory of Peter [Pierre] Tchaikovsky, identifying his muse with the Fairy, and it is from this fact that the ballet becomes an allegory. His genius has in like degree marked the score with a destined kiss — a mystic influence which bespeaks the whole work of the great artist." Herbert Fleischer further particularized this curious alliance (*Russischer Musik Verlag,* Berlin, 1913): "Stravinsky takes as the basis of the composition the melodies and characteristic turns of expression of Tchaikovsky. He removes the often too sweet and rather feminine meltingness of Tchaikovsky's melos. He recasts the tones of the master, so reverenced by him, in his own rigid tonal language. Yet the lyrical tenderness of Tchaikovsky's melos is not lost."

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upon, of most importance are the Humoresque for piano — used in the spendidly colored material of the second tableau; in the same scene, the melody of the waltz *'Natha,'* and the piano piece 'The Peasant Plays the Harmonica' from the 'Children's Album.' "

Stravinsky, on an introductory page of his score, finds four lines sufficient to give the plot of his ballet: "A Fairy has marked with her mysterious kiss a young man in his childhood. She withdraws him from life on the day of his greatest happiness to possess him and thus preserve this happiness forever. Again she gives him the kiss."

The indications in the score will give a more detailed idea of the action:

I. Prologue (Storm Lullaby)

(Andante) — A woman carrying her child proceeds through the storm — The fairy spirits appear.

(Allegro) — The spirits pursue the woman — They separate her from her child, and carry him off — Appearance of the Fairy — She approaches the child — She surrounds him with tenderness — She kisses his forehead and vanishes, leaving him alone on the stage.

(Vivace) — Passing peasants find the child abandoned, seek vainly for his mother, and anxiously take him off.

II. A Village Fair

(Tempo giusto) — Peasants dance, musicians play; the young man and his

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betrothed dance with the rest (Valse, poco piu lento) — The musicians and the crowd go off; the betrothed leaves the young man all alone —

(Tempo primo) — The Fairy, disguised as a gypsy, approaches him; she takes his hand, and tells his fortune — She dances (tempo agitato), increasing her spell over the young man — She speaks to him of his love and promises him great happiness — Moved by her words, he begs her to lead him to his betrothed — She does so. (Omitted from the suite.)

III. At the Mill

(Moderato) — The young man, led by the Fairy, reaches the mill, where he finds his betrothed surrounded by her companions, playing round games; the Fairy immediately disappears (Allegretto grazioso).

IV. Pas de deux

(Moderato) — Entrance of the young man (Omitted from the suite).
(Adagio) — The young man and his betrothed.
(Variation: Allegretto grazioso) — The betrothed.
(Coda: Presto) — The young man, his betrothed, and her companions — The betrothed goes to put on her wedding veil — The companions follow her, leaving the young man alone.

(*The remainder is omitted from the suite.*)

(Andante non tanto) — The Fairy appears, concealed by a wedding veil; the young man takes her for his betrothed, and approaches her with rapture; the Fairy throws back her veil. The young man, astonished, perceives his mistake; he tries to escape, but in vain; his will yields to the supernatural charm of the Fairy, who will carry him to an eternal existence where, to the strains of her lullaby, she will again give him the kiss — The fairy spirits slowly group themselves across the stage in ranks representing the infinite immensity of azure space. The Fairy and the young man are seen on an elevation — She kisses him.

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Stravinsky speaks at length of *"Le Baiser de la Fée"* in *Chroniques de Ma Vie,* published last year. He tells amusingly how he composed it in none too congenial surroundings in the summer of 1928. Seeking solitude, he rented a room in the house of a mason at Écharvines on Lake Annecy, only to have his ears assailed by constant and strident family quarrels. When the terrified wife and child had been driven from the house by the abusive laborer, the town authorities intervened only to find the mason stoutly defended by his spouse. The composer was compelled to hasten his work as the time for the season of Mme. Rubinstein approached, and his busy life forced him to make the best use of every spare moment. He tells us of his joy when a four hours' wait upon a derouted train enabled him to give undivided attention to the score in its advanced stages.

"I was still occupied with the completion of the music of 'Apollon,' " he writes, "when towards the end of the year previous (1927) I received from Mme. Ida Rubinstein the request to compose the ballet. The painter, Alexandre Benois, who was working in her interests, submitted to me two schemes. One of them pleased me in every way: it was to create a work under the inspiration of the music of Tchaikovsky. My love [*tendresse*] for this composer and the fact that the coming presentations in the month of November would coincide with the

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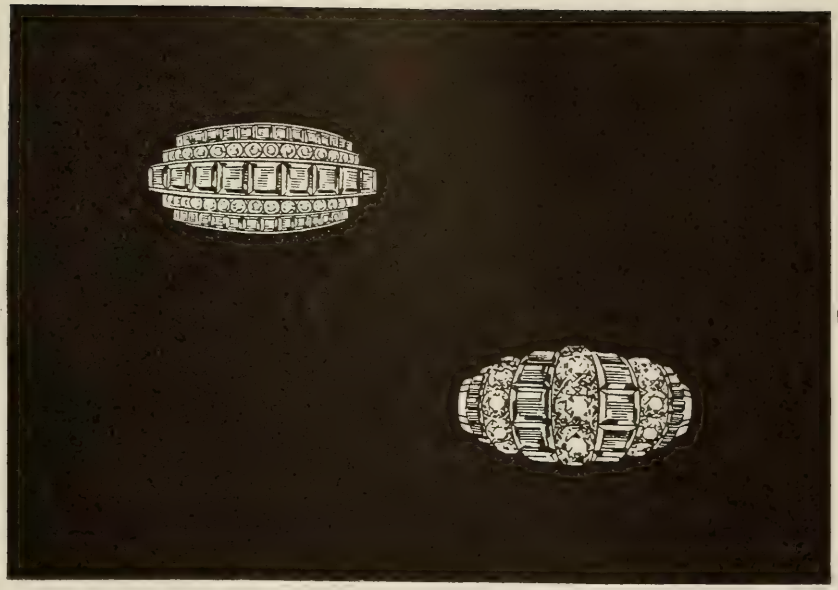
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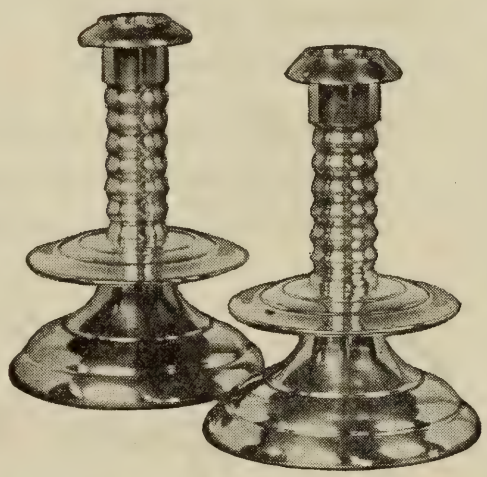
"As I was free to choose the subject and the scenario of the ballet, I began to examine the literature of the nineteenth century in search of something in the spirit of Tchaikovsky's music. Accordingly, I looked for a great poet whose gentle and sensitive soul, and whose restless and imaginative nature would be in keeping with the character of Tchaikovsky. I thought of Hans Christian Andersen, with whom Tchaikovsky had more than one trait in common. One need only recall the 'Sleeping Beauty,' the 'Nutcracker Suite,' the 'Swan Lake,' the *'Pique Dame,'* and other of his works to realize to what degree the fantastic was dear to him.

"Turning the pages of Andersen, which were well known to me, I chanced upon a tale which I had completely forgotten, and which seemed to me perfectly suited to my purpose. It was the beautiful tale entitled, 'The Ice Maiden.' From this I borrowed the following plot: a fairy bestows her magic kiss upon a child at birth and separates him from his mother. Twenty years later, at the moment when the young man attains his greatest happiness, she gives him once more the fatal

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kiss and closes him in her embrace to possess him forever in supreme felicity." *

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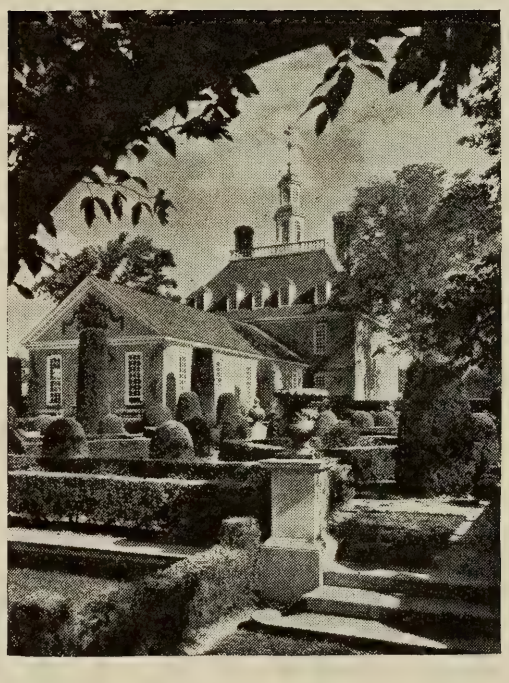
* But the kiss of the Ice Maiden in Andersen's tale was the dread kiss of frost. "She, the Glacier Queen, the death-dealing, the crushing one, is partly a child of air, partly the mighty ruler of the river; thus she is also able to raise herself to the summit of the snow mountain, where the bold climbers are obliged to hew steps in the ice before they can mount; she sails down the rushing stream on the slender fir twig, and springs from one block to another, with her long, snow-white hair and her blue-green garment fluttering around her and glittering like the water in the deep Swiss lakes.
" 'To crush and to hold, mine is the power,' she says. 'They have stolen a beautiful boy from me, a boy whom I have kissed, but not kissed to death. He is again among men; he keeps the goats on the mountains, and climbs upwards, ever higher, far away from the others, but not from me. He is mine, and I will have him!' "

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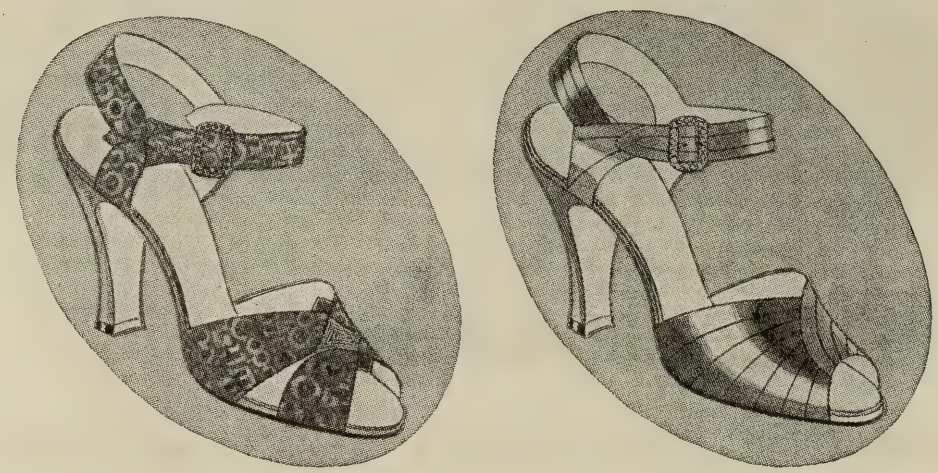
By ANTON DVOŘÁK

Born September 8, 1841 at Mühlhausen; died May 1, 1904 at Prague

DVOŘÁK was no stranger to the violin. The son of a butcher in rural Bohemia, who was also a town musician, he fiddled beside his father at village functions when still a boy. He was better known as an organist, it is true, but he often played the violin or viola in town orchestras. Mr. Arthur M. Abell, writing programme notes for the National Orchestral Association in New York, has remarked that this concerto is "violinistic" and "idiomatically written." That "it lies and sounds well." *

In spite of this, the concerto seems to have given its composer some

* "Being much interested in the subject of genius and its manifestations, I once asked Dvořák what age he first felt the inclination to be a musician. With a humorous twinkle in his eyes, he replied, 'When I was about six months old.' Then, amused at my expression of amazement and incredulity, he continued: 'You see we have an ancient tradition that when a boy is born in Bohemia he can become one of only two things, a musician or a thief. Accordingly, just as soon as a babe in the cradle is able to reach for things, his parents hold out to him a coin and a fiddle. If he reaches for the fiddle he will become a musician, but if he grasps the coin he is destined to become a thief. Well, you see, I reached for the fiddle.' (*Ich griff nach der Geige.*)"



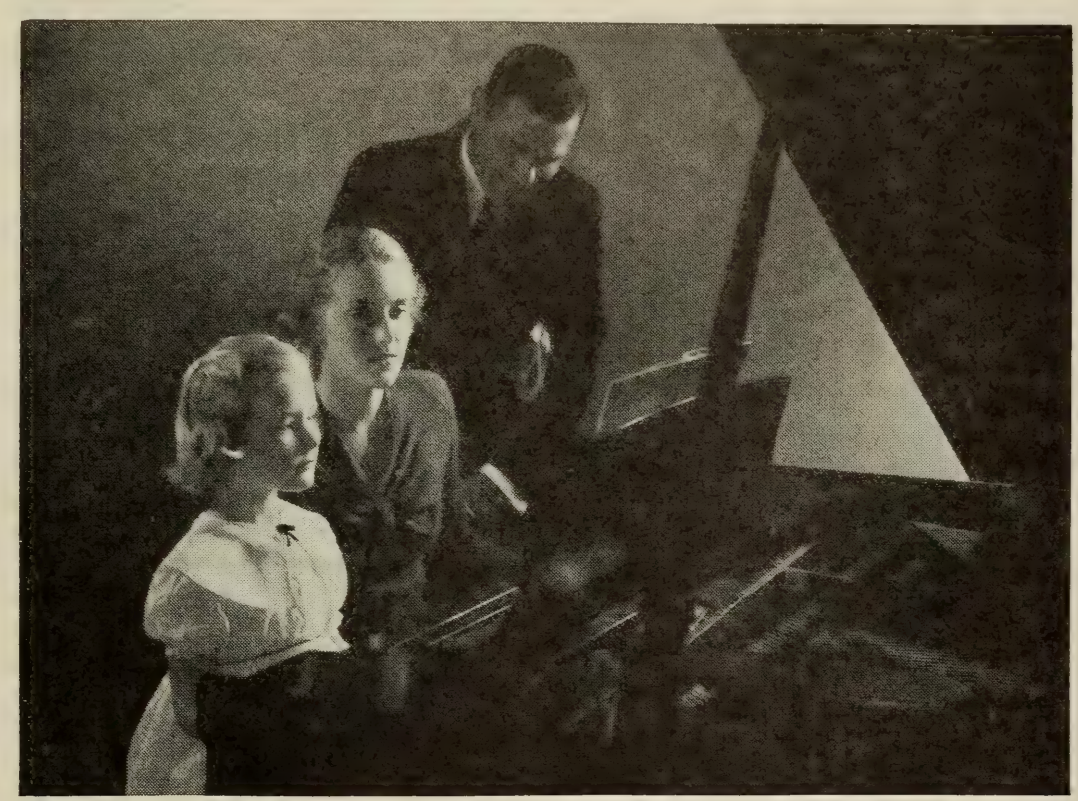
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trouble in the writing. There are two versions – the first made in 1879 at Sychrov, where the composer was the guest of the Prince de Rohan. The second was finished in May, 1880. Dvořák then sent the composition to Joseph Joachim, and the virtuoso, who had worked laboriously over the violin part of Brahms' Concerto for the same instrument – as well as the concertos of Bruch – seems to have taken this one under equally deep consideration. On September 16, 1882, Dvořák wrote to Simrock, his publisher: "Here I am again in Berlin. I have played over the Violin Concerto twice with Joachim. It pleased him, and Mr. Keller, who also was there, was very much delighted. As for me, I am glad that at last the whole business is finished. The revision has been in Joachim's hands for at least two years. He was so kind as to make over the solo part, and only in the finale have I to make a few alterations and in some places to lighten the instrumentation. I must go again to Berlin at the beginning of November; by that time everything should be ready, and Joachim can make a rehearsal in the Hochschule." Robert Keller, an agent of Simrock, listened to this rehearsal and brought Dvořák to the end of his patience by his too free recommendations. The result of a sharp exchange of letters was a few cuts in the finale, but an obdurate refusal on the part of the composer to alter the first two movements.

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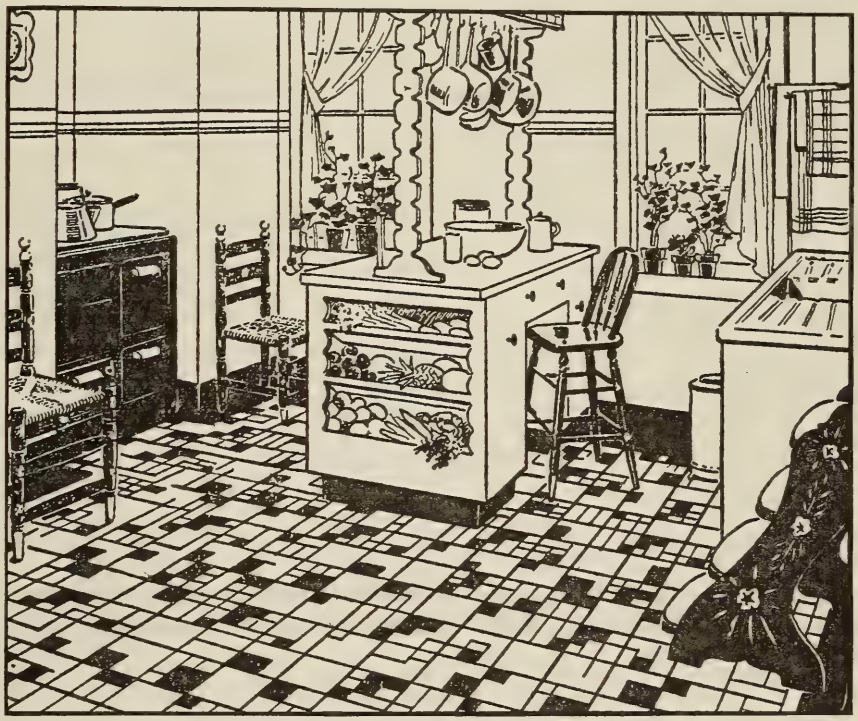
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The Concerto bears the dedication to Joachim; the manuscript score is more effusively inscribed: "Composed and dedicated to the great Master Joseph Joachim with deepest respect, Anton Dvořák." The first performance was given at Vienna, December 3, 1883, Franz Ondricek appearing with the Philharmonic Orchestra. The same violinist played the work in London, April 1, 1886. Carl Halir played it in Berlin in 1891, and in the same year Max Bendix gave in Chicago the first American performance. The Concerto was played with pianoforte accompaniment in Boston by Bernhard Listemann, January 9, 1893. Timothée Adamowski played it with orchestra at a Boston Symphony concert November 17, 1900. Later performances at these concerts were given by Mischa Elman, January 8, 1910; Sylvain Noack, April 14, 1916; Albert Spalding, October 17, 1919.

The first movement is built upon three themes, developed in bravura passage work, not strictly in accord with the sonata form. This movement leads without break into an adagio in romanza style, again based upon three distinct themes. The finale is a lively rondo in 3/8 time, the melodies of which have been called characteristically "Czech" and "folkish."

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SYMPHONY IN D MINOR, No. 4, *Op.* 120

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

SCHUMANN wrote this symphony in 1841, a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony, then, was the second in order of composition. It belongs to a year notable in Schumann's development. He and Clara were married in the autumn of 1840, and this event seems to have stirred in him a new and significant creative impulse: 1840 became a year of songs in sudden and rich profusion, while in 1841 he sensed for the first time in full degree the mastery of symphonic forms. He had written to Heinrich Dorn two years before: "I often feel tempted to crush my piano – it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." The products of 1841 show that he worked as well as dreamed toward that end. As Mr. W. J. Henderson has well described this moment of his life: "The tumult of young love lifted him from the piano to the voice. The

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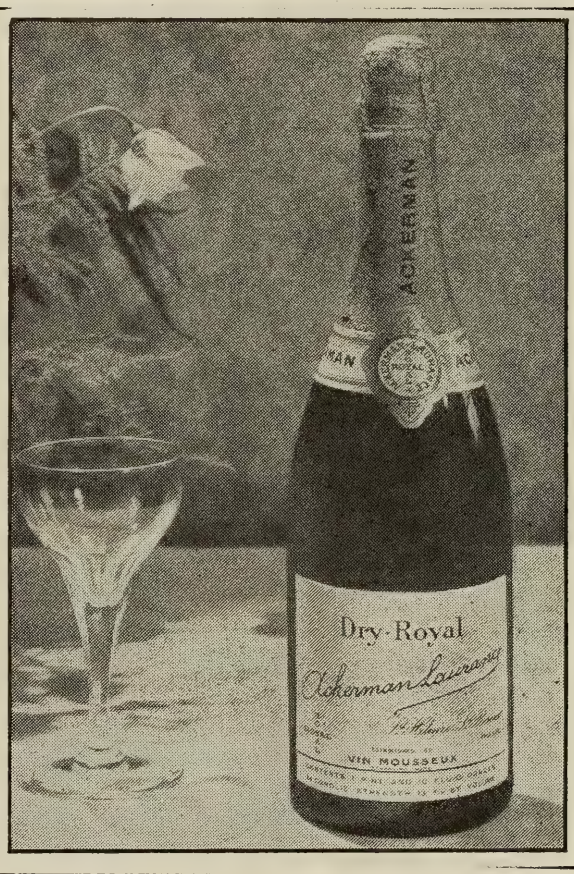
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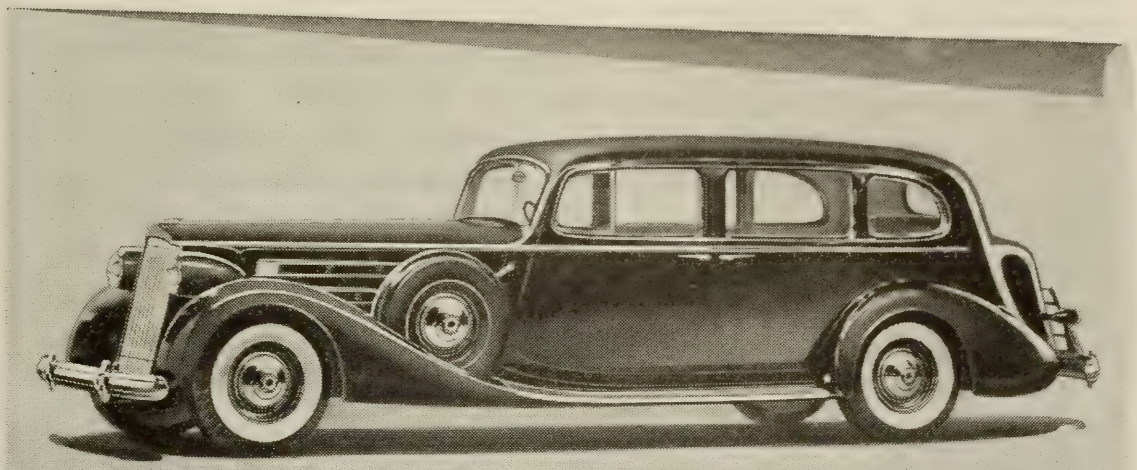
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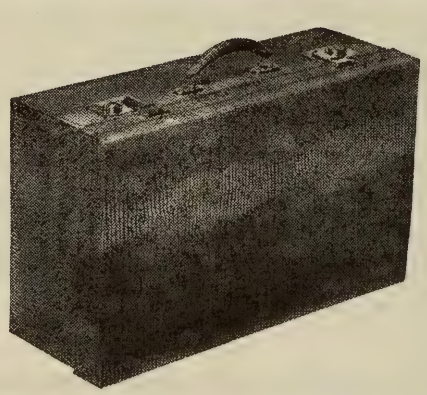
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consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works." *

These works were the First, the "Spring" Symphony, which he began in January 1841, four months after his marriage, and completed in a few weeks; the "Overture, Scherzo and Finale" of April and May, and the D minor Symphony, which occupied the summer months. There might also be mentioned the *"Phantasie"* in A minor, composed in the same summer, which was later to become the first movement of the piano concerto. But the two symphonies, of course, were the triumphant scores of the year. The D minor Symphony, no less than its mate, is music of tender jubilation, intimately bound with the first full spring of Schumann's life – like the other a nuptial symphony, instinct with the fresh realization of symphonic power.

The manuscript of the symphony bears the date June 7, 1841, and at the end – "finished at Leipzig, September 9, 1841." Clara observed still earlier creative stirrings, for she recorded in her diary under the date of May 31: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I

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have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." On September 13, which was Clara's birthday, and when also their first child, Marie, then twelve days old, was baptized, Robert presented the young mother with the completed score of the symphony. And the composer wrote modestly in the diary: "One thing makes me happy — the consciousness of being still far from my goal and obliged to keep doing better, and then the feeling that I have the strength to reach it."

The first performance was at a Gewandhaus concert on December 6, Ferdinand David conducting. It was a friendly event, Clara Schumann playing piano solos by their colleagues Mendelssohn, Chopin, Sterndale Bennett. She appeared jointly with Liszt, in his "Hexameron" for two pianos. Schumann's new "Overture, Scherzo, and Finale" was also played. Unfortunately, the success of the B-flat major Symphony in the previous March was by no means repeated in the new D minor Symphony. The criticisms were not favorable. Clara Schumann, who always defended her husband, wrote that "Robert's Symphony was not especially well performed," and the composer himself added: "It was probably too much of me at a single sitting; and we missed Men-



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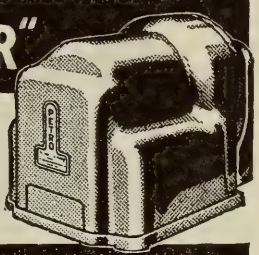
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delssohn's conducting too; but it doesn't matter, for I know the things are good, and will make their way in their own good time."

But Schumann laid the work aside. It does not seem that he could have considered a revision for some time, for he offered the manuscript to a publisher in 1843 or 1844 as his "Second Symphony, Op. 50." According to the testimony of Brahms, many years later, Schumann's dissatisfaction with the symphony preceded its first performance. "Schumann was so upset by a first rehearsal that went off badly," wrote Brahms to Herzogenberg, October 1886, "that subsequently he orchestrated the symphony afresh at Düsseldorf." This revision was made in December, 1851. The fresh score was performed at Düsseldorf on March 3, 1853, at the Spring Festival of the lower Rhine. This time the work had a decided success, despite the quality of the orchestra which, according to Brahms, was "bad and incomplete," and notwithstanding the fact that Schumann conducted, for, by the testimony of his contemporaries, he was conspicuously ineffectual at the head of an orchestra. When in the following autumn the committee urged that Schumann conduct only his own works in the future, Clara wrote bitterly about the incident.

From the following letter (to Verhulst) it appears that Schumann made the revision because of urgent friends: "When we last heard that Symphony at Leipzig, I never thought it would reappear on such

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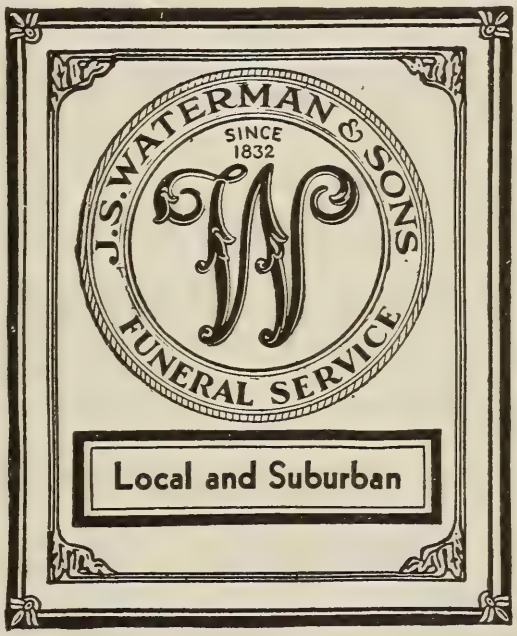
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an occasion as this. I was against its being included, but was persuaded by some of the committee who had heard it. I have scored it afresh, and it is now more effective." Schumann dedicated the symphony to Joseph Joachim, who was then twenty-two years old. He wrote on the manuscript: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private." The score was published in December, 1853.

The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.'" Its "community of theme is nothing more or less than an approach to the *leit motive*



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system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

The first movement is finely oblivious of academic requirements. The whole movement hangs upon the reiteration of the principal theme, a restless, running figure in sixteenth notes which appears and reappears constantly in every part of the orchestra, entwined with others. There is no contrasting second theme, but only a slight deviation from this one. Two episodic themes — the one consisting of brief

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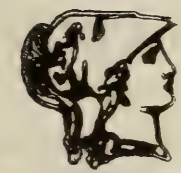
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rhythmic chords, the other of a flowing melody – carry the movement to its end in a triumphant D major. The *Romanze* is in song form. The melody from the introduction to the first movement is introduced in the first part, while in the middle section the violin solo weaves a delicate embroidery. The Trio of the Scherzo is based upon the ornamental solo passage from the slow movement. After the repetition of the main section, the Trio again begins, recalling the precedent of Beethoven where the Scherzo theme would be expected to break in and bring a conclusion. Instead, the Trio dies away in a long diminuendo, and leads into the introduction to the Finale (a true bridge passage, which has been compared to the famous pages which connect the last two movements of Beethoven's Fifth Symphony). This introduction brings back the motto-like principal theme of the first movement, which still appears as an accompaniment to the initial theme of the Finale – broadly proclaimed. The second subject recalls the *Larghetto* from Beethoven's Second Symphony. The development and conclusion are characteristically free.



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THE TWO VERSIONS OF SCHUMANN'S D MINOR SYMPHONY

THE early 1841 manuscript of Schumann's "Fourth" Symphony lay unpublished for many years after the final version of 1851 became known to the world. It came into the hands of Schumann's friend, Johannes Brahms, who cherished it and wrote to Herzogenberg in 1886: "The original scoring has always delighted me. It is a real pleasure to see anything so bright and spontaneous expressed with corresponding ease and grace. It reminds me (without comparing it in other ways) of Mozart's G minor, the score of which I also possess." Brahms entrusted the score of the original version to Dr. Franz Wüllner, who was head of the Conservatory at Cologne, and Dr. Wüllner performed it there in 1889, and subsequently saw that it was included in the complete edition of Schumann's works. For this performance, and for publication, Dr. Wüllner and Brahms made some changes in the instrumentation, these based upon Schumann's revision. But when the early version of the symphony was performed, there were very few who were ready to second Brahms's enthusiasm for the score. Among those who heard a single performance at the Crystal Palace, London,

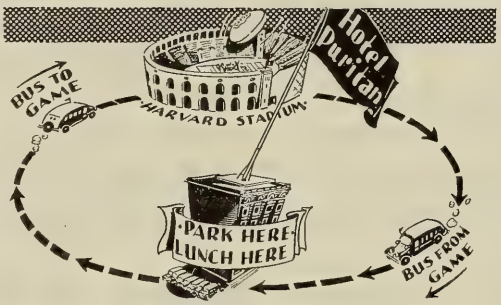
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was Herman Klein, who voiced a general critical opinion in concluding "that the scoring of the older version, despite the alterations, remained comparatively thin, colorless, and lacking in brilliancy. Brahms meant well, but a little reflection might have spared him the trouble of refurbishing a *trouvaille* that had no lasting value."

This version had its first American performance by the New York Philharmonic Orchestra, in February, 1892. Arthur Nikisch performed it at the Boston Symphony concerts in the following month, March 11–12, having performed the familiar second version in the previous week. The two versions, thus made known by publication and performance, did not disclose any great differences. They were far more considerable than had been indicated by Wasielewski, Schumann's early biographer, who had stated that it was wholly a matter of reinstrumentation. There was indeed important new thematic development in the later version, particularly in the first and last movements, as well as a richer scoring throughout – changes which, as Mr. W. J. Henderson wrote at the time in the *New York Times,* "intensify the emotional significance of the symphony and add further proof, were any needed, of Schumann's whole-souled endeavor to give the world a notable mood picture, drawn from his own emotional experience.

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illustrations, to set before the reader in the columns of a newspaper these changes. The most beautiful of them is the introduction of the opening theme of the first movement as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement. This combination is one of the beautiful evidences of the depth of Schumann's musical feeling and of his noble ability as a maker of tone-poems with the true romantic spirit. It is true that in some parts of the symphony the original version is preferable because of the lucidity of the instrumentation, a trait which in places is obscured by Schumann's introduction in the revised version of the easy building-up process of doubling tones in the octave. But, on the whole, the lover of Schumann will discern in the stronger and more sonorous instrumentation of the revised version, as well as in the changes in the music itself, a warmer and more vigorous expression of the composer's individuality and of his manifest purposes in this particular work."

In the early version, the principal *allegro* theme of the first movement appears in eighth instead of sixteenth notes. This theme does not there appear as an accompaniment to the introductory theme of the Finale. In the Romanze the composer originally intended to introduce a guitar part for the accompaniment; but a blank staff, apparently left in the manuscript for that purpose, was never filled in.

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Donald Francis Tovey, studying the two versions, found the doubling of voices and the general strengthening of the orchestration in the second attributable to Schumann's inability to manage entrances while conducting. "The progress in Schumann's own orchestration is set steadily in the direction of making all entries 'fool-proof' by doubling them in other parts and filling up the rests. . . . So novel a work could not fail to be more risky in performance than its predecessor; and when anything went wrong with a performance under Schumann's direction, all he could do was to look distressed, or try not to look distressed, and ask the band to play it over again. Eventually he would make things safe by doubling the difficult or weak points, and so his score would become playable but opaque. In later works, his orchestration took this final state of petrification as its starting point; but here in the D minor Symphony we have been privileged to rediscover what Schumann's imagination could create before an imperfect kind of practical experience disappointed him. The later version contains some undoubted improvements, some of which ought to be introduced into the original. And the ideal version of the symphony would undoubtedly be arrived at by taking the later version as the text and striking out all superfluous doublings until we reach the clarity of the original. This is a very elaborate process; but it has been executed

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recently in Germany. Weingartner applies a similar process to all Schumann's scores; and whatever qualms one may feel about it on principle, there is no question that this original version of the D minor Symphony presents a justification perhaps not elsewhere to be found in the fine arts."

A revision made toward this end by Gustav Mahler was performed by the New York Philharmonic Symphony Society, Arturo Toscanini, conductor, on March 1, 1931.

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Fifth Programme

FRIDAY AFTERNOON, NOVEMBER 6, *at* 2.30 *o'clock*

SATURDAY EVENING, NOVEMBER 7, *at* 8.15 *o'clock*

MOZART.....Symphony in E-flat, No. 26 (Koechel No. 184)

I. Allegro
II. Andante
III. Finale: Allegro

(*First performances at these concerts*)

MALIPIERO.....Cimarosiana. Five Orchestral Pieces by Cimarosa, Re-orchestrated

I. Andante grazioso
II. Allegro moderato
III. Non troppo mosso
IV. Larghetto
V. Allegro vivace

INTERMISSION

MAHLER.....“Das Lied von der Erde” (“The Song of the Earth”) for Tenor, Contralto, and Orchestra

I. Das Trinklied vom Jammer der Erde (The Drinking-Song of Earthly Woe)
Tenor
II. Der Einsame im Herbst (The Lonely One in Autumn)
Contralto
III. Von der Jugend (Of Youth)
Tenor
IV. Von der Schönheit (Of Beauty)
Contralto
V. Der Trunkene im Frühling (The Drunken One in Springtime)
Tenor
VI. Der Abschied (The Farewell)
Contralto

MARIA RANZOW and PAUL ALTHOUSE

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on the previous Thursday at 5.15 o'clock in the Lecture Hall.

Events in Symphony Hall

The BOSTON SYMPHONY ORCHESTRA will open its series of six Tuesday Afternoon concerts on November 3. The opening programme: —

BERLIOZ.....Overture, "The Roman Carnival"
SCHUBERT.....Symphony in B minor, "Unfinished"
BEETHOVEN.....Symphony No. 5 in C minor

The second concert of the Monday Evening series will be on November 30.

JOHN McCORMACK will give a recital on Thursday Evening, November 12.

MISCHA ELMAN will give a recital on Sunday Afternoon, November 15.

DR. WILLIAM BEEBE, explorer of the sub sea, and MAJOR ALBERT W. STEVENS, U. S. A., photographer of the earth from an altitude of 14 miles. *Thrilling combined lecture.* Illustrated with rare still and motion pictures. Sunday, November 15 at 8.15.

JAN SMETERLIN, the Polish pianist, will play on Sunday Afternoon, November 22.

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may be seen in the first balcony gallery. The idea of making this complete group of drawings — probably the first of its kind that has ever been undertaken — came to Mr. Brush while he was helping to arrange the general exhibition of his work in Symphony Hall last March. Shown in Stockbridge during the Berkshire Symphonic Festival, and in Cambridge during the Harvard Tercentenary exercises, in both of which the Orchestra participated, the 109 drawings will be on view in New York and other cities after the present exhibition in Symphony Hall.

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Sunday Afternoon, NOVEMBER 15th, at 3.30

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The Celebrated Violinist will play the *Handel* D major Sonata: *Mozart* B-flat major sonata: *Vieuxtemps* D minor Concerto: works by *Bach, Neuman-Chajes, Brahms* and *Sarasate.*

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Frühlingsstimmen — Waltzes (Voices of Spring) Strauss
Gymnopédie No. 1 Erik Satie–Debussy
Love for Three Oranges — Scherzo and March Prokofieff
Ma Mère L'Oye (Mother Goose) Ravel
Petrouchka Suite Stravinsky
Pictures at an Exhibition Moussorgsky-Ravel
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Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
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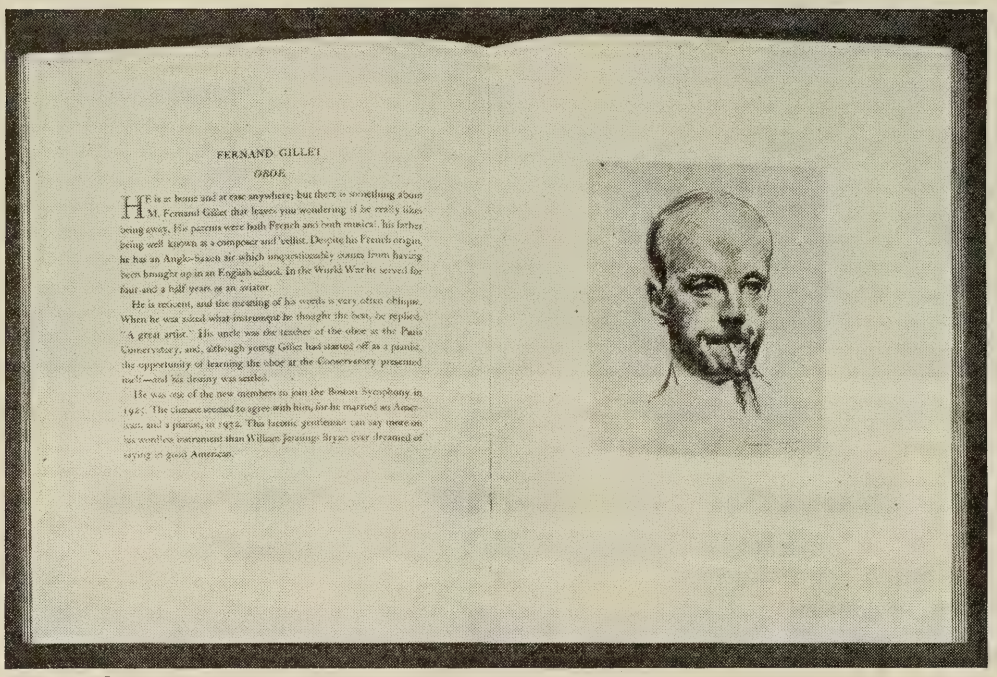
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OBOE

HE is at home and at ease anywhere; but there is something about M. Fernand Gillet that leaves you wondering if he really likes being away. His parents were both French and both musical, his father being well known as a composer and 'cellist. Despite his French origin, he has an Anglo-Saxon air which unquestionably comes from having been brought up in an English school. In the World War he served for four and a half years as an aviator.

He is reticent, and the meaning of his words is very often oblique. When he was asked what instrument he thought the best, he replied, "A great artist." His uncle was the teacher of the oboe at the Paris Conservatory, and, although young Gillet had started off as a pianist, the opportunity of learning the oboe at the Conservatory presented itself—and his destiny was settled.

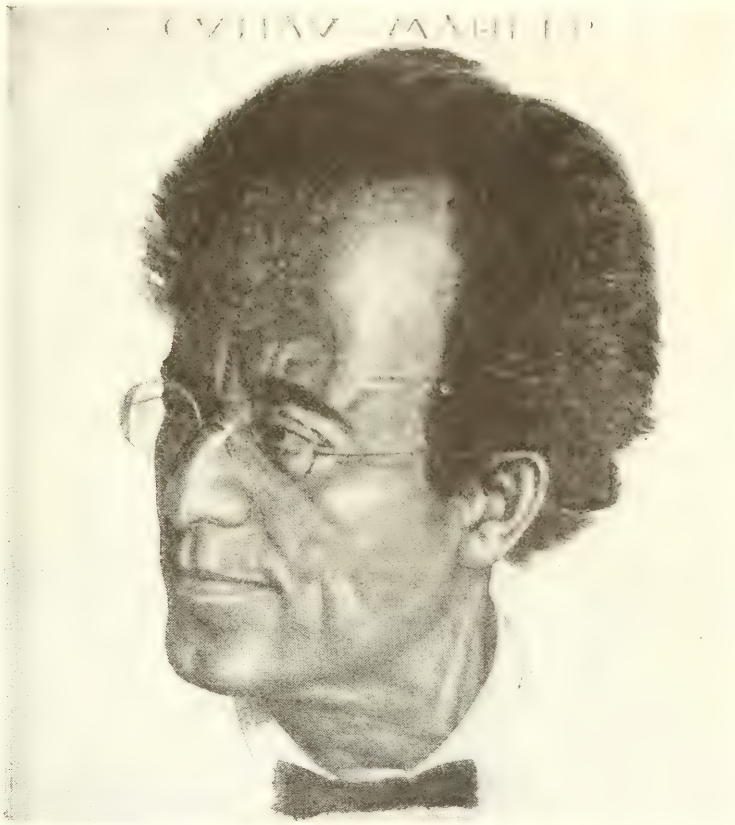
He was one of the new members to join the Boston Symphony in 1925. The climate seemed to agree with him, for he married an American, and a pianist, in 1932. This heroic gentleman can say more on his wordless instrument than William Jennings Bryan ever dreamed of saying in good American.

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MAHLER AND HIS SONG

ONLY twenty-five years have passed since the first performance of *Das Lied von der Erde* took place on the eleventh day of the eleventh month of the year 1911. Yet the score has already long established its preëminence: it stands today as one of the great classics of musical literature.

"When I conceive a great musical picture," Mahler is reported to have said, "I always arrive at the point where I must employ the 'word' as the basis of my musical idea." In this *Song of the Earth* he draws his text from a collection of Oriental lyrics known as *The Chinese Flute,* but "alters and epitomizes" them so that they express "one predominating idea – withdrawal from the world."

This masterpiece, drafted in Gustav Mahler's consuming pessimism, is an affirmation of his conviction that regeneration is for him alone who seeks no more from life. It is his farewell:

"To me in the world
Fortune was not kind. Whither do I go?
I go wandering in the mountains;
I seek peace, peace for my lonely heart."

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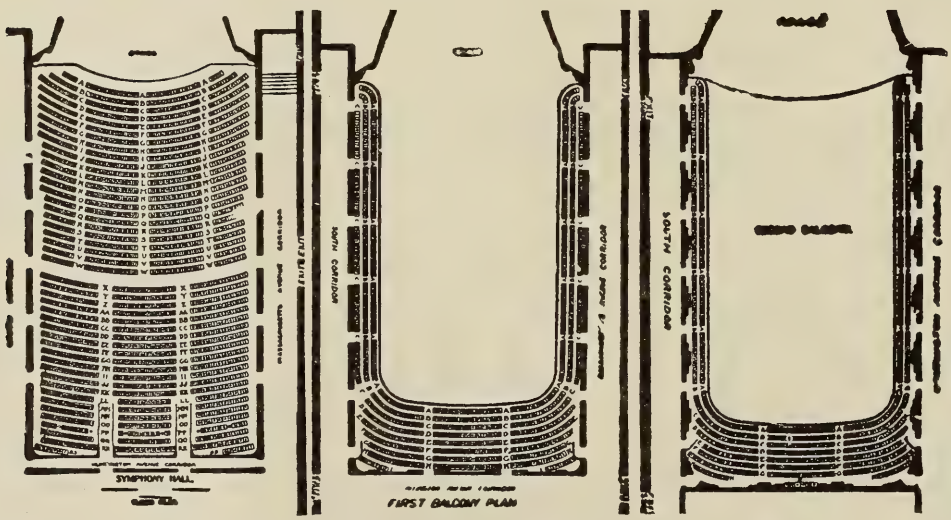
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FIFTY-SIXTH SEASON, 1936–1937

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By JOHN N. BURK

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FRIDAY AFTERNOON, NOVEMBER 6, *at* 2.30 *o'clock*

SATURDAY EVENING, NOVEMBER 7, *at* 8.15 ***o'clock***

MOZART.....Symphony in C major, No. 34 (Koechel No. 338)

I. Allegro vivace
II. Andante di molto
III. Finale: Allegro vivace

INTERMISSION

MAHLER.....“Das Lied von der Erde” (“The Song of the Earth”) for Tenor, Contralto, and Orchestra

I. Das Trinklied vom Jammer der Erde
(The Drinking-Song of Earthly Woe)
Tenor
II. Der Einsame im Herbst (The Lonely One in Autumn)
Contralto
III. Von der Jugend (Of Youth)
Tenor
IV. Von der Schönheit (Of Beauty)
Contralto
V. Der Trunkene im Frühling (The Drunken One in Springtime)
Tenor
VI. Der Abschied (The Farewell)
Contralto

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This programme will end about 4:10 on Friday Afternoon, 9:55 o'clock on Saturday Evening

Water-colors by Frederick Eldridge Lowell, together with music, autographs, and pictures of the composers whose works are in the current repertory, may be seen in the first balcony gallery. (*See page* 245.)

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SYMPHONY IN C MAJOR No. 34, KOECHEL No. 338* . .

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

THE symphony is inscribed by its composer as having been written at Salzburg, August 29, 1780. A reference in a letter by Mozart to a performance under Joseph Bono, conductor at Vienna, is considered to apply to this score: "I have lately forgotten to write that the symphony conducted by old Bono went *magnifique,* and had great success. Forty violins played – the wind instruments were all doubled – ten violas, ten doublebasses, eight violoncellos, and six bassoons" (From Vienna, April 11, 1781).

The work is characterized by Erich Blom in his recently published life of Mozart as "the first of the symphonies to have achieved any degree of permanence, as far as concert practice goes – and very justly, for it is a lovely work and, though formally on a small scale fully matured and typically Mozartian with its capricious changes between a variety of humours. The musical ideas are mostly the current coin of the time, but their treatment is in the nature of an

* This symphony was first performed by the Boston Symphony Orchestra, April 1, 1899, Wilhelm Gericke conducting. More recent performances have been in 1904, 1923, 1928 (Sir Thomas Beecham conducting), 1930, 1931.

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ironical commentary. Mozart loves the musical *clichés* of his century and at the same time laughs at them up his sleeve, and never more wittily than in this little but captivating and very finished symphonic work." Otto Jahn speaks of the symphony as "grander in conception and more serious in tone than the earlier one in B-flat major, composed the summer before (K. 319). This is particularly noticeable in the first movement, where a constant propensity to fall into the minor key blends strength and decision with an expression not so much of melancholy as of consolation. In perfect harmony of conception, the simple and fervent *Andante di molto* combines exceeding tenderness with a quiet depth of feeling. The contrasting instrumentation is very effective in this work. The first movement is powerful and brilliant, but in the second, only stringed instruments (with doubled violas) are employed.* The last movement is animated throughout, and sometimes the orchestral treatment is rapid and impetuous."

The Symphony is without a minuet, although the first measures of one, crossed out by the composer, were found in the manuscript score. Symphonies in three movements are rare among the more mature works of Mozart (this one and the two symphonies K. 444 and K. 504 are exceptions). His childhood and boyhood symphonies were

* A bassoon is added to the string orchestra in this movement.



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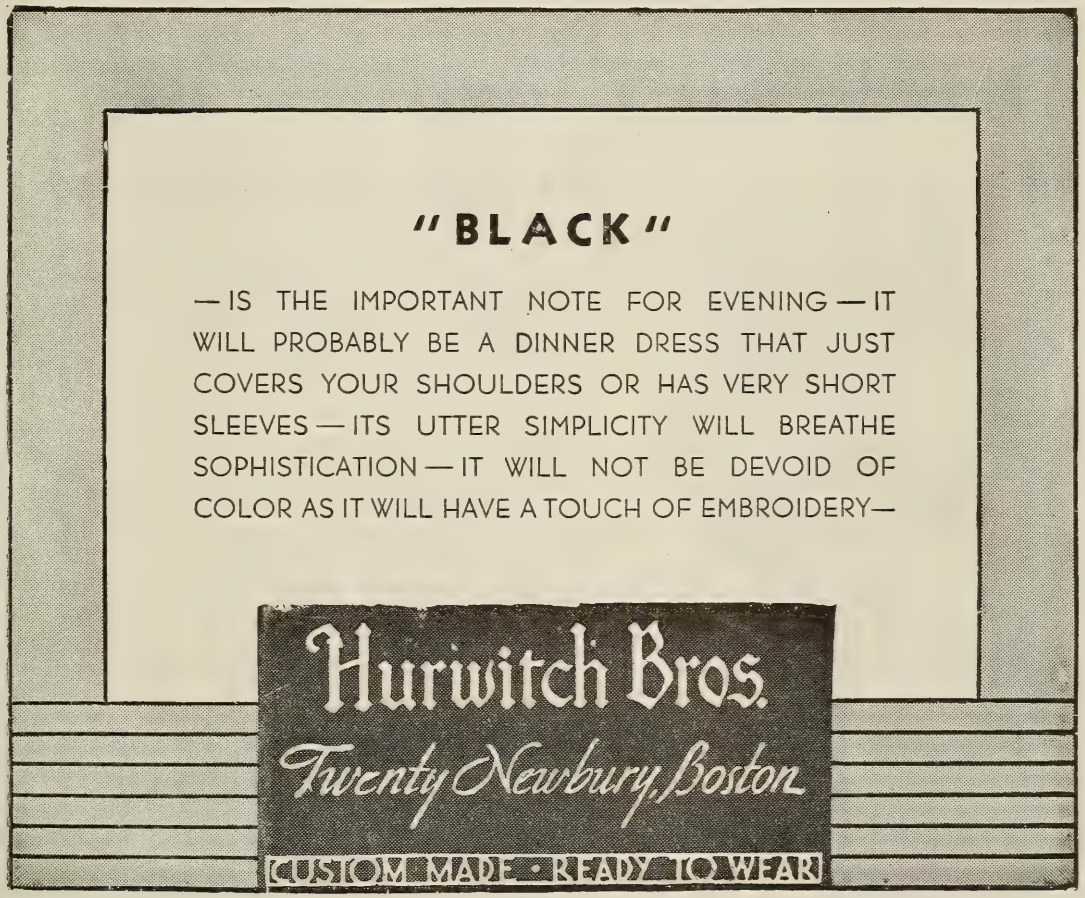
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more often than not without minuets, the form having then freshly evolved from the Italian overture, with its three sections — a first allegro, a slow movement and a lively finale. It has often been stated that Haydn was the first to introduce minuets into the symphony, and indeed he gave his symphonic minuets an importance the form had never had. But there were earlier composers who began this practice. Philip Hale has pointed out:

"There is one in a symphony in D major by Georg Matthias Monn composed before 1740. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754. Sammartini (1734) and others had written symphonies before Gossec; but the date of Gossec's introduction of the minuet has not been determined. There were some who thought that a symphony worthy the name should be without a minuet. The learned Hofrath Johann Gottlieb Carl Spazier of Berlin wrote a strong protest which appeared in the number of the *Musikalisches Wochenblatt* after the issue that announced Mozart's death. He characterized the minuet as a destroyer of unity and coherence, and wrote in substance:

"In a dignified work there should be no discordant mirth. If a minuet be allowed, why not a polonaise or a gavotte? The first movement should be in some prevailing mood, joyful, uplifted, proud,



solemn, etc. A slow and gentle movement brings relief, and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing: it reminds one of the dance-hall and the misuse of music: 'When it is caricatured, as is often the case in minuets by Haydn or Pleyel, it excites laughter. The minuet retards the flow of the symphony, and it should never be found in a passionate work or in one that induces meditation.' Thus the Hofrath Spazier of Berlin.

"I. The first movement, Allegro vivace, C major, 4-4, begins immediately with the first theme: the thesis is forte, full orchestra; the antithesis, piano, strings, and bassoons. This chief theme is in the decorative, festival manner of the Italian theatre-symphony and continues in sturdy march fashion; but after the subsidiary in passage-work there is a modulation to G minor. Mozart is here found thinking for himself and venturing on a new road. In earlier symphonies he had shown a romantic feeling foreign to his period, but only in the second thematic section. (Thus there is no such departure in the Symphony No. 33, which immediately precedes; the whole treatment is purely Viennese as exemplified by Haydn.) The second theme is in G major. Although it is sprightly, the melody is not in the cut-and-dried fashion of the time.

"II. The second movement, Andante di molto, F major, 2-4, is scored for strings and bassoons with two independent viola parts. The first theme is a departure from the rococo shepherd song; there is more virility in the sentiment. The second theme approaches closer romanticism.

"III. The Finale, Allegro vivace, C major, 6-8, is a rondo on themes with their subsidiaries. This movement is much more closely allied to the old form of the theatre-symphony."

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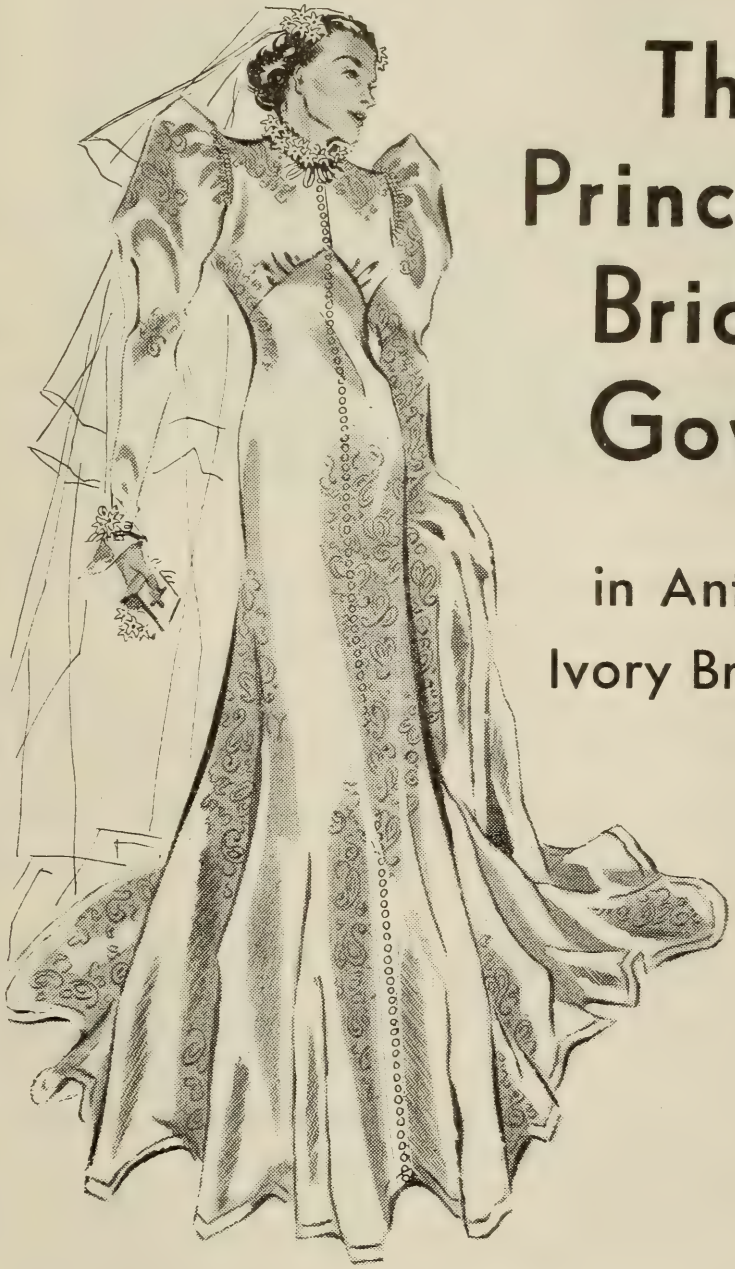
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By Gustav Mahler

Born at Kalischt in Bohemia on July 7, 1860; died at Vienna on May 18, 1911

The song cycles of Mahler * were usually far more than songs; they attained symphonic proportions. His symphonies, on the other hand, were free in form, four of the nine having vocal parts. *"Das Lied von der Erde"* has qualities of both symphony and cycle. Its composer called it a "symphony for tenor and alto (or baritone) soli and orchestra." He refrained from calling it his "Ninth" Symphony from superstition, it has been said, that no man might live to outnumber the nine of Beethoven. This work is in many ways symphonic. Its six movements do not give unvarying emphasis to the lyric utterance, and although the poetic idea is always uppermost, it is often set forth through the fuller eloquence of the orchestra.

Mahler took his text from *"Die Chinesische Flöte"* ("The Chinese Flute") of Hans Bethge, the German poet having paraphrased Chinese verses of the eighth century. The strain of world weariness and with-

* *"Des Knaben Wunderhorn," "Lieder eines fahrenden Gesellen," "Kindertotenlieder."*

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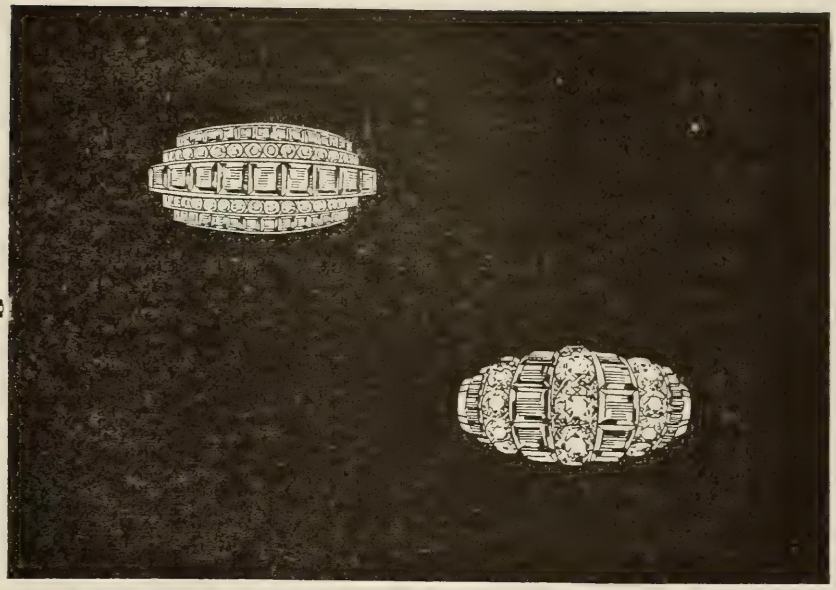
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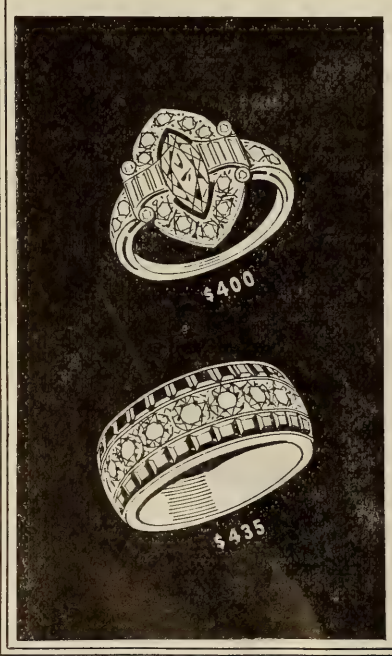
drawal from life appealed to the composer, who changed and adapted them to make this emphasis. "A splendid, delicate, yet earth-born perfume of melancholy rises from these pages," Paul Stefan has written. "It is as though one had entered into a kingdom of hopelessness, whose benumbing atmosphere one cannot escape. Mahler was so impressed by the book, that he chose seven of these poems and translated them into his language. He not only clothed them with music; he also remodelled Bethge's words, as he felt and needed them."

The "Song of the Earth" was composed in the summer of 1908. It was first performed about six months after Mahler's death, in Munich (November 10, 1911), by Bruno Walter, who also brought the Ninth Symphony to performance in June, 1912, in Vienna. The first performance of "The Song of the Earth" in America was under Leopold Stokowski, in Philadelphia, December 15, 1916. Serge Koussevitzky introduced the work in Boston at the symphony concerts December 7, 1928, when Mme. Charles Cahier and George Meader were the soloists. Again it was performed at these concerts December 26, 1930, when the soloists were Margaret Matzenauer and Richard Crooks.

The Chinese sources of the poems are as follows:

I. *Das Trinklied vom Jammer der Erde*
(The Drinking Song of Earthly Woe)
Poem of Li-Tai-Po (702–763)

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Poem of Tschang-Tsi (800)

III. *Von der Jugend* (Of Youth)
Poem of Li-Tai-Po (702–763)

IV. *Von der Schönheit* (Of Beauty)
Poem of Li-Tai-Po (702–763)

V. *Der Trunkene im Fruhling*
(The Drunkard in Spring-time)
Poem of Li-Tai-Po (702–763)

VI. (a) *In Erwartung des Freundes*
(Awaiting a Friend)
Poem of Mong-Kao-Jen (Eighth Century)
(b) *Der Abschied des Freundes*
(The Farewell of a Friend)
Poem of Wang-Wei

(The two poems in the last movement are combined by Mahler under the single title *"Der Abschied,"* an orchestral interlude separating them).

In elation at having completed in 1906 the work which came to be called the "Symphony of a Thousand," Mahler wrote to his friend, Willem Mengelberg: "I have just finished my *Eighth!* It is the greatest thing I have as yet done. And so individual in content and form that I cannot describe it in words. Imagine that the whole universe begins to sound in tone. The result is not merely human voices singing, but a vision of planets and suns coursing about."

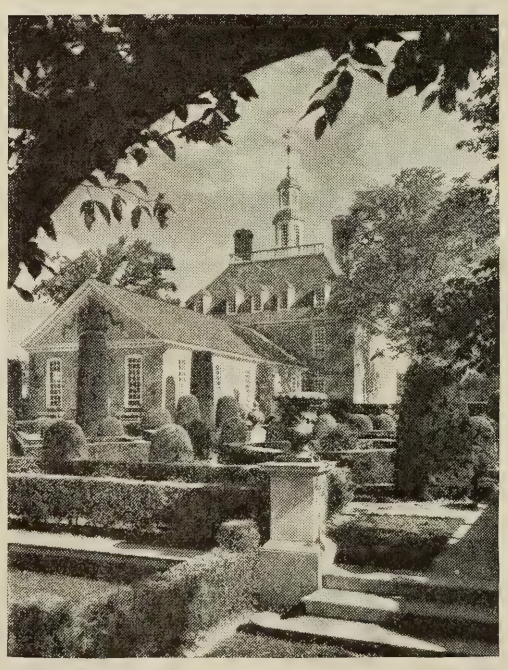
But after that mystic and Heaven-scaling work, the composer's mood

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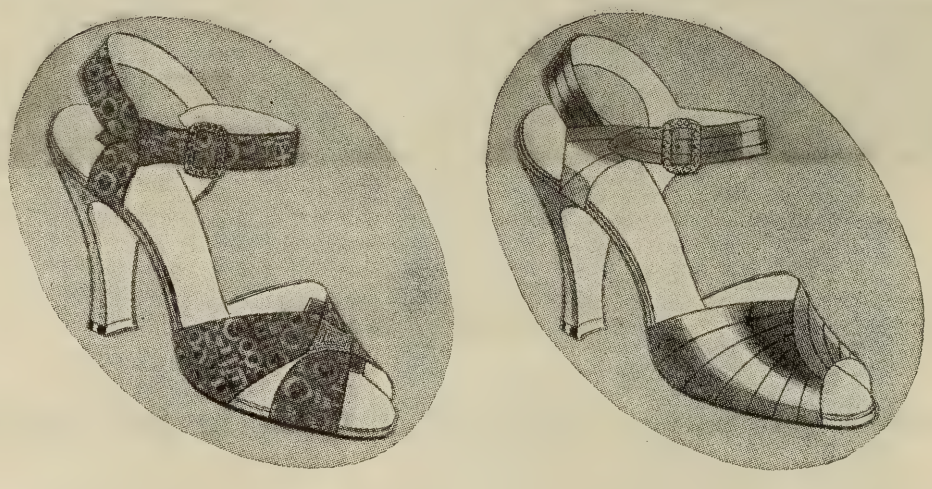
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changed. He remained the philosopher, the poet of nature, but his thoughts turned upon the transitory state of things earthly, and the end of life. His mood was one of peaceful resignation, quite free from bitterness or morbid fear. It was induced partly, no doubt, by outward circumstances. Within a year his small daughter had died — a loss which weighed upon him until the end. His heart had developed a weakness — a serious matter for a conductor of constant and strenuous activity, and there are those who believe that the awareness of impending death was upon him as he wrote his last works. They were *"Das Lied von der Erde,"* with its message of autumn and farewell; the Ninth Symphony, a second and more complete severance with the joys of the world, and the Tenth Symphony of even darker cast, which remained a fragment.

In October, 1907, Mahler reluctantly brought to an end his career as conductor at the Opera House in Vienna. He wanted nothing more than to earn enough to retire and compose undisturbed — a good fortune this indefatigable conductor had never enjoyed. With this end in view, he accepted the post of conductor of the New York Philharmonic Society for three seasons. These duties proved in every way exhausting — probably hastened his end, and, as before in his life, left him only the summertime for composition.



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In the summer of 1908 he returned to Austria, and in his retreat at Toblach, once a peasant's dwelling, he composed *"Das Lied von der Erde."* In the same summer he was told by physicians that unless he abstained from the violent exertions of conducting, he had not long to live. He wrote sorrowfully to Bruno Walter from Toblach in that summer: "I have accustomed myself for many years to steady, energetic activity – to wander about in the mountains and woods and carry away with me, like captured booty, the sketches I had made by the way. I went to my desk only as the farmer to the barn – to prepare what I had already gathered. Spiritual indisposition was a mere cloud to be dispelled by a brisk march up the mountainside. And now they tell me I must avoid every exertion. I must take stock of my condition constantly – walk but little. At the same time in this solitude my thoughts naturally become more subjective, and the sadness of my condition seems intensified."

In the following summer, after another New York season, he wrote his Ninth Symphony and began a Tenth. It was in the autumn of 1910, in Munich, that Mahler had the joy of conducting the first performance of his Eighth Symphony. Those that had followed were not performed while he lived.

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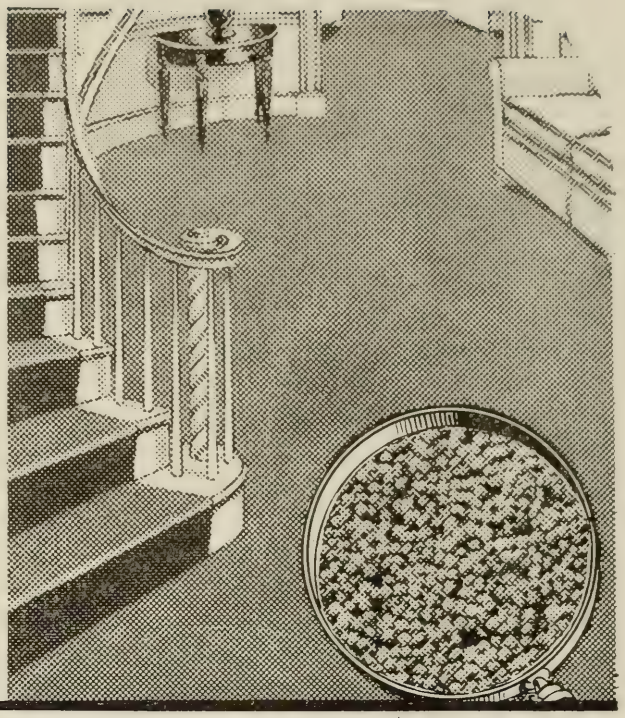
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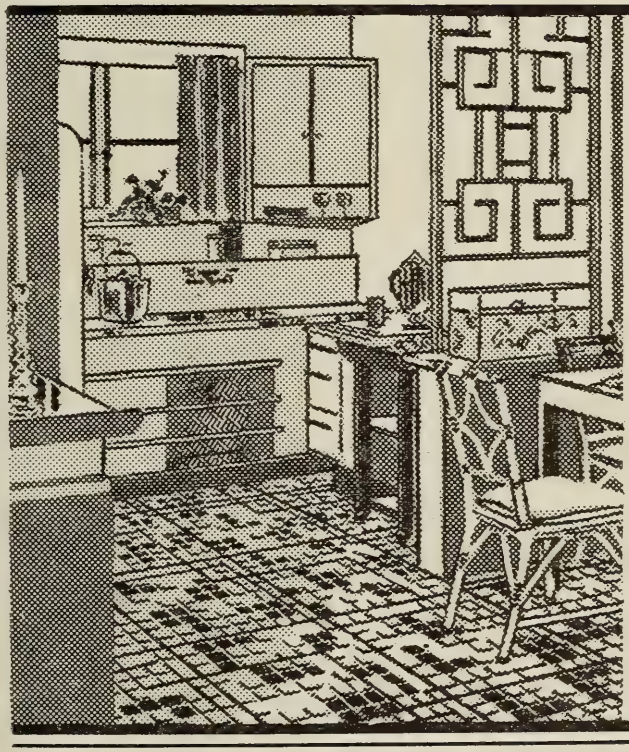
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"It is not the earth that sings, and the poems deal less with the aspects of nature than with the philosophy of human existence. The first poem is epicurean, a drinking song – the world is full of woe, the skies are eternal, earth will long endure, but man's life is but a span; look down, an ape sits grimacing on the graves of the dead. Hither my lute and wine, ho! Empty the cup to the dregs. 'Dark is life and dark is death.' The second poem describes nature in the pall of autumnal mists – cold winds bend the stalks, scatter the blossoms, and send the withered blooms of the lotus scudding across the lake. The lamp of life burns low, the poet's heart is filled with gloom, for it despairs of ever again seeing that sun of love which might, perchance, dry his tears – and he longs for rest. No. 3 is the song of youth, and its imagery is authentically Chinese – the picture of a bridge across a pond, a gay pavilion, people making merry, and all reflected upside down in the watery mirror. No. 4 describes a scene of lovers wandering through an enchanted landscape, picking flowers and bestowing languishing looks upon one another.

"Thus far we have moods and scenes which lend themselves to symphonic treatment in the conventional sense, and the composer gives us a roystering first movement, an exquisite pastoral, and a veritable scherzo, with even a touch of Chinese color in melody and orchestration. But the pessimistic mood returns: (No. 5) All life is a dream, full of woe; so, therefore, wine again: let us sleep the sleep of drunkenness. Finally (in No. 6), two poems are united: the poet sees the world in a drunken sleep, longs for his friend that he may say farewell, re-

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solves no more to seek happiness away from home, and awaits the end while Spring wakens the world anew." *

The most faithful English translation of the poems was made by Alfred H. Meyer for the *Boston Evening Transcript*. It is here quoted, together with Mr. Meyer's admirable analysis of each movement:

I.

(*Tenor Solo*)

DAS TRINKLIED VON JAMMER DER ERDE

Schon winkt der Wein im gold'nen Pokale,
Doch trinkt noch nicht, erst sing' ich euch ein Lied!
Das Lied vom Kummer soll auflachend in die Seele euch klingen.

Wenn der Kummer naht,
Liegen wüst die Gärten der Seele.
Welkt hin und stirbt die Freude, der Gesang.
Dunkel ist das Leben, ist der Tod.

THE DRINKING SONG OF EARTHLY WOE

Wine in the golden goblet is beckoning,
But drink not yet, first I will sing you a song!
The Song of Sorrow, let its mockery laugh itself into your soul.

When sorrow approaches, the soul's gardens lie desolate,
Joy and song wither and die.
Dark is life, is death.

* The above characterization is quoted in the programmes of the New York Philharmonic Symphony Society, the writer unnamed.

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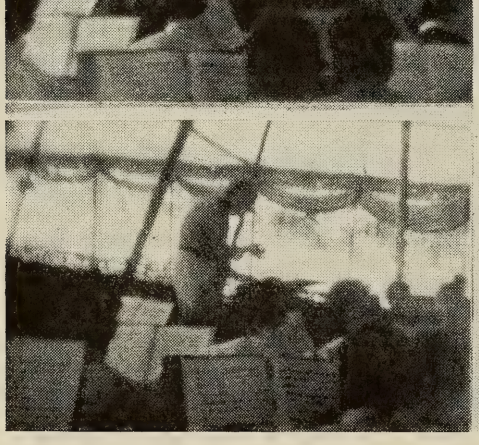
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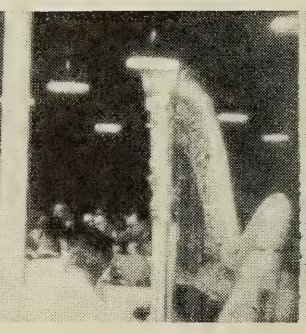
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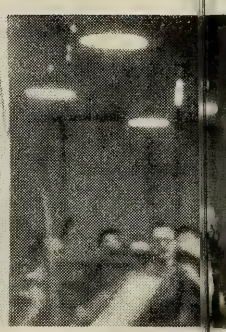
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(s) EDWARD A. TAFT
Chairman, Friends of the Boston Symphony Orchestra

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Herr dieses Hauses! Dein Keller birgt
die Fülle des goldenen Weins!
Hier diese Laute nenn' ich mein!
Die Laute schlagen und die Gläser
leeren,
Das sind die Dinge, die zusammen
passen.
Ein voller Becher Weins zur rechten-
Zeit
Ist mehr wert als alle Reiche dieser
Erde!
Dunkel ist das Leben, ist der Tod!

Lord of this house!
Thy cellar holds the fullness of golden
wine!
Here, this lute I call mine own!
To play upon the lute, to empty glasses,
These are things that fit each other.
At the proper time a goblet full of
wine
Is worth more than all the kingdoms
of this earth!
Dark is life, is death!

Das Firmament blaut ewig, und die
Erde
Wird lange fest steh'n und aufblüh'n
im Lenz.
Du, aber, Mensch, wie lang lebst
denn du?
Nicht hundert Jahre darfst du dich
ergötzen
An all dem morschen Tande dieser
Erde!

The firmament in its eternal blue, and
the earth,
These will long endure, will blossom in
springtime.
But thou, O man, what is the span of
thy life?
Not a hundred years art thou per-
mitted to enjoy
The idle vanities of this earth!

Seht dort hinab! Im Mondschein auf
den Gräbern
Hockt eine wild — gespenstische Ge-
stalt.
Ein Aff' ist's! Hört ihr, wie sein
Heulen
Hinausgellt in den süssen Duft des
Lebens!

Look there below! In the moonlight
upon the graves
There crouches a wild, ghostly figure—
An ape it is! Hark how his howling
Shrills out into the sweet airs of this
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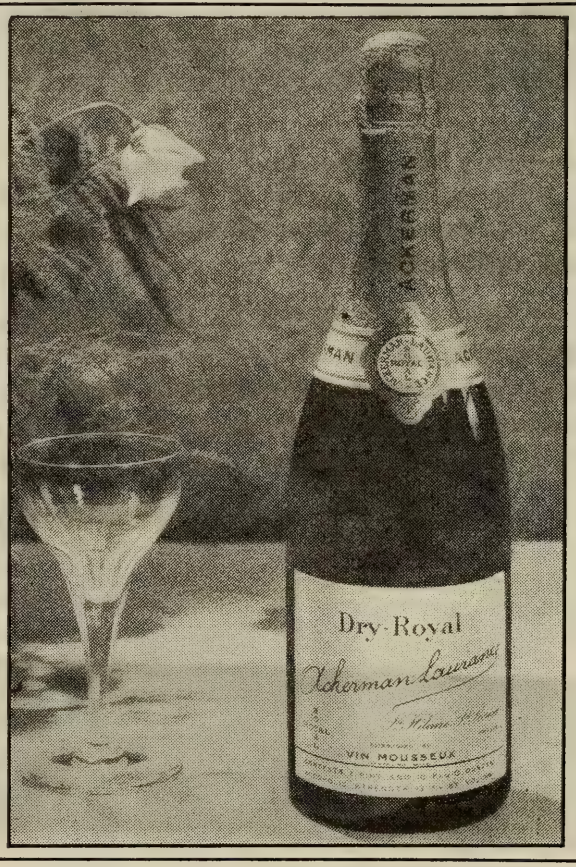
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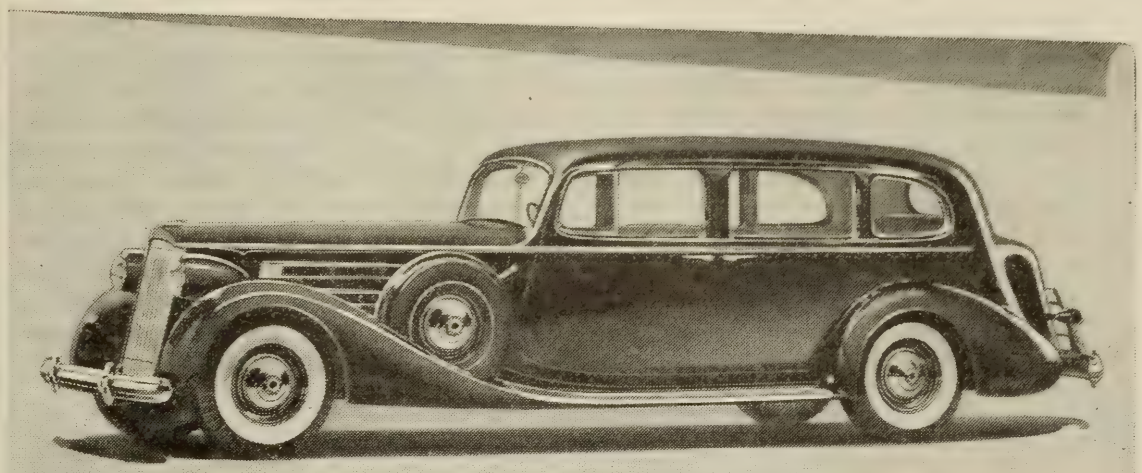
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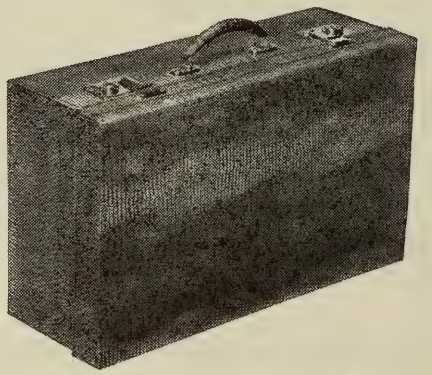
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Dunkel ist das Leben, ist der Tod!	Dark is life, is death!

Mahler has chosen the key of A minor for his symphony. He employs a motto of three notes variously treated in all six pieces: a descending A-G-D. For this first number he assembles a full orchestra, with a piccolo joined to the three flutes, and an E-flat clarinet and a bass clarinet added to the usual three clarinets. The tenor voice has this poem. The horns proclaim an incisive motif. Immediately upon its conclusion full violins and violas answer with the motto of the symphony. These two motifs are developed, answer each other back and forth throughout the movement. The refrain-line "Dark is life, is death" has its own sombre figure, repeated wherever the line occurs. Each time it is heard it is a half-step higher, giving in the course of the movement a remarkable intensification of emotional effect. First it is heard in G minor, then in A-flat minor, lastly in the key of the movement, A minor. Mahler's harmonic planning of the movement as a whole is nothing less than superb. The orchestra begins each verse with the same dual motif noted at the beginning. There are moments of flaming passion. There are darkening colors, there is the poignancy of overwhelming grief. There is the ironic mockery of the poem.



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II.

(Contralto Solo)

DER EINSAME IM HERBST

Herbstnebel wallen bläulich überm See;
Vom Reif bezogen stehen alle Gräser;
Man meint, ein Künstler habe Staub von Jade
Über die feinen Blüten ausgestreut.
Der süsse Duft der Blumen ist verflogen;
Ein kalter Wind beugt ihre Stengel nieder.
Bald werden die verwelkten, goid'nen Blätter
Der Lotusblüten auf dem Wasser zieh'n.

Mein Herz ist müde. Meine kleine Lampe
Erlosch mit Knistern, es gemahnt mich an den Schlaf.
Ich komm' zu dir, traute Ruhestätte!
Ja, gib mir Ruh, ich hab' Erquickung Not!

Ich weine viel in meinen Einsamkeiten.
Der Herbst in meinem Herzen währt zu lange.
Sonne der Liebe, willst du nie mehr scheinen,
Um meine bittern Tränen mild aufzutrocknen?

THE LONELY ONE IN AUTUMN

The mists of autumn build their blue wall over the sea;
With hoarfrost covered, stands the grass;
It seems as if an artist had strewn the dust of jade over delicate blossoms.
The flowers' fragrance has spent itself;
A cold wind bows them to earth.
Soon the withered, golden leaves
Of lotus flowers will be scattered upon the waters.

My heart is weary. My little lamp
Has gone out, a-crackling, minding me of need for sleep,
I come to you, blest resting-place!
Yea, give me rest; for I need quickening!

I weep and weep in all my solitude.
Autumn in my heart too long is lasting.
O Sun of Love, never again wilt thou shine,
Gently to dry my bitter tears?



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The alto is here the singer. The orchestra consists of three flutes, two oboes, two clarinets and a bass clarinet, three bassoons, four horns, two harps and strings. The key is D minor. Muted first violins begin a slow accompaniment figure. Above them a solitary, plaintive oboe sings a melody *"molto espressivo"* that is made up almost entirely of the notes of the motto of the whole work. The chamber-music ideal pervades the whole. Growing out of the melody of the oboe and eventually surrounding it, are other melodies of like plaintive character. Nowhere does Mahler indulge in Western "Orientalisms," but a subtle spirit, at once archaic and sad, of the land of the fragile porcelains and entrancing perfumes, breathes from this sparse web of gentle tones. The solo voice sings—or recites—mostly in long ascending and descending scale-passages, far-ranging, reflective, introspective. Frequently Mahler directs, "without expression," quite as though he were a twentieth-century Hindemith. But "with tender expression" he writes over the line about the wilting lotus leaves; and "passionately" over the line "autumn in my heart." Preceding the line, "I weep," there is a return to the music of the beginning. A music of tender melancholy, occasionally warmed by rich and refreshing major harmonies.

III.

(Tenor Solo)

VON DER JUGEND

Mitten in dem kleinen Teiche
Steht ein Pavillon aus grünem
Und aus weissem Porzellan.

Wie der Rücken eines Tigers
Wölbt die Brücke sich aus Jade
Zu dem Pavillon hinüber.

In dem Häuschen sitzen Freunde,
Schön gekleidet, trinken, plaudern,
Manche schreiben Verse nieder.

OF YOUTH

Midway in the little pool
Stands a pavilion of green
And of white porcelain.

Like the back of a tiger
The bridge of jade arches
Across to the pavilion.

In the little house friends are seated,
Beautifully gowned, drinking, gossiping;
Some are writing verses.



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Ihre seidnen Ärmel gleiten
Rückwärts, ihre seidnen Mützen
Hocken lustig tief im Nacken.

Auf des kleinen Teiches stiller
Wasserfläche zeigt sich alles
Wunderlich im Spiegelbilde.

Alles auf dem Kopfe stehend
In dem Pavillon aus grünem
Und aus weissem Porzellan;

Wie ein Halbmond steht die Brücke,
Umgekehrt der Bogen. Freunde,
Schön gekleidet, trinken, plaudern.

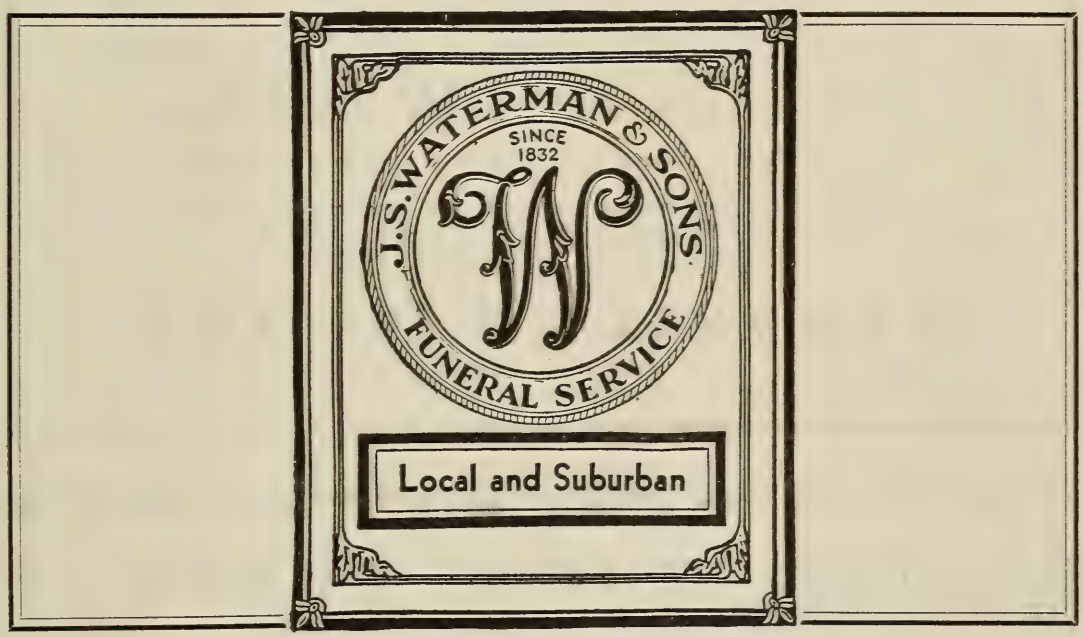
Their silken sleeves glide
Backwards, their silken caps
Hang from the back of their necks.

On the smooth surface of the quiet pool
All is mirrored
Wondrously.

All stands upon its head
In the pavilion of green
And of white porcelain.

Like a half-moon stands the bridge,
Reversed is its bow. Friends,
Beautifully gowned, are drinking, gossiping.

The orchestra is slightly smaller than in the preceding, but includes two piccolos, a trumpet and a triangle. The mood is frankly cheerful, with dance-like rhythms. The triangle and a single horn sound two long introductory notes. A flute and an oboe at once deliver a bright but gentle ascending phrase. The technician will discover in the first three notes an inversion of the motto of the whole work; none other will ever suspect its presence. A piccolo "doubles" the part of the tenor, while violins give dancing accompaniment. Oboes and bassoons repeat the song of the tenor. The third verse brings an ingratiating change of key and an expressive melody. A violin solo repeats it after the fourth verse. The fifth verse brings eerie, nebulous quality and leads to the repetition of the music of the beginning in the last two verses. The nature of the text has not tempted the composer to inversion of the music: "Let the world be topsy-turvy," the music seems to say, "what matters it all to me?" The ending is rarefied delicacy.



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IV.

(Contralto Solo)

VON DER SCHÖNHEIT	OF BEAUTY
Junge Mädchen pflücken Blumen,	Youthful maidens are plucking flowers,
Pflücken Lotosblumen an dem Uferrande.	Plucking lotus flowers at the edge of the shore.
Zwischen Büschen und Blättern sitzen sie,	Between bushes and leaves are they sitting,
Sammeln Blüten in den Schoss und rufen	Gathering blossoms in their laps and calling
Sich einander Neckereien zu.	To each other in jest.
Gold'ne Sonne webt um die Gestalten,	The golden sun plays about their forms,
Spiegelt sich im blanken Wasser wider,	Reflected in the quiet water.
Sonne spiegelt ihre schlanken Glieder,	The sun mirrors their slender limbs,
Ihre süssen Augen wider,	Their sweet eyes,
Und der Zephir hebt mit Schmeichelkosen das Gewebe	And a zephyr with gentlest caress raises the fabric
Ihrer Ärmel auf, führt den Zauber	Of their sleeves, wafts the magic
Ihrer Wohlgerüche durch die Luft.	Of their perfume through the air,
O sieh, was tummeln sich für schöne Knaben	O see, beautiful youths at play
Dort an dem Uferrand auf mut'gen Rossen?	On fiery horses, over there at the edge of the shore,
Weit hin glänzend wie die Sonnenstrahlen;	Glistening from afar like rays of the sun;
Schon zwischen dem Geäst der grünen Weiden	Between the green branches of the willows
Trabt das jungfrische Volk einher!	Fresh youth is making its way!
Das Ross des einen wiehert fröhlich auf	The steed of one whinnies for joy

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Und scheut und saust dahin,
Über Blumen, Gräser, wanken hin die Hufe,
Sie zerstampfen jäh im Sturm die hingesunk'nen Blüten.
Hei! Wie flattern im Taumel seine Mähnen,
Dampfen heiss die Nüstern!

Gold'ne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser wider.
Und die schönste von den Jungfrau'n sendet
Lange Blicke ihm der, Sehnucht nach.
Ihre stolze Haltung ist nur Verstellung.
In dem Funkeln ihrer grossen Augen,
In dem Dunkel ihres heissen Blicks
Schwingt klagend noch die Erregung ihres Herzens nach.

And shies and rushes past.
Over flowers, grasses, gallop his hoofs,
Whose stormy stamping crushes the fallen blossoms.
Heigh! How his mane flies in the breeze,
How his nostrils dilate!

The golden sun plays about the forms,
Reflecting them in the quiet water.
And the loveliest of the maidens
Sends him long glances of yearning.
Her haughty bearing is no more than feigned.
In the sparkle of her wide eyes,
In the darkening of the eager glance,
Ascends the plaint of the passion of her heart.

To the full orchestra is added a mandolin, a tambourine, a glockenspiel and other full percussion. Again, the discovery of the motto is for the analyst in his study rather than for the hearer in a concert room. Again, the cheerful dance-mood. The alto sings a melody of genuine charm. Often it recalls old German *Minnelieder*. There are entrancing harmonic changes. The middle section, where the poem turns to masculinity, is a stirring march in C major. More and more excited it becomes, greater and greater grows the tension. Here is no talk of "without expression." Full passion rules. With the line "The golden sun plays" there is return to the gentler music of the beginning. More and more the music recedes to another quiet ending of harmonics for violoncello and harp together with three flutes.



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V.

(Tenor Solo)

DER TRUNKENE IM FRÜHLING

Wenn nur ein Traum das Leben ist,
Warum denn Müh' und Plag'?
Ich trinke, bis ich nicht mehr kann,
Den ganzen, lieben Tag!

Und wenn ich nicht mehr trinken kann,
Weil Kehl' und Seele voll,
So tauml' ich bis zu meiner Tür
Und schlafe wundervoll!

Was hör' ich beim Erwachen? Horch!
Ein Vogel singt im Baum.
Ich frag' ihn, ob schon Frühling sei,
Mir ist als wie im Traum.

Der Vogel zwitschert: Ja!
Der Lenz ist da, sei kommen über Nacht!
Aus tiefstem Schauen lauscht' ich auf,
Der Vogel singt und lacht!

THE DRUNKEN ONE IN SPRINGTIME

If life is no more than a dream,
Why bother?
I'll drink, till drink no more I can,
The whole, live-long day!

And when no longer I can drink,
When throat and soul are full,
I'll stagger on till to my door,—
And sleep, and sleep, and sleep.

What hear I, awakening? List!
A bird sings in a tree.
I ask him whether Spring has come,
I feel as in a dream.

The birdling twitters, Yes! the Spring
Overnight has come!
In contemplation deep I brood,
While birdling sings and laughs!

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Ich fülle mir den Becher neu	Anew I fill my goblet
Und leer' ihn bis zum Grund	And drain it to the dregs
Und singe, bis der Mond erglänzt	And sing until the moon shines bright
Am schwarzen Firmament!	In the dark'ning firmament!
Und wenn ich nicht mehr singen kann,	And when no longer I can sing
So schlaf' ich wieder ein.	Again to sleep I'll go.
Was geht mich denn der Frühling an?	For what matters Spring to me?
Lasst mich betrunken sein!	Drunk only let me be!

An orchestra full except for the trombones. The mood is even higher than in the preceding. There is much ornamentation. The motto is heard both in the ornament that precedes the first full notes of the wood wind and simultaneously in another transformation in the first notes of the horns. A trifle heavily the tenor sings his first line. The same brilliant and dashing introduction precedes each of the first four verses. The singer uses the same opening phrase for the first, second and sixth verses. The second parts of the first two verses bring colorful, if somewhat more sombre contrasts. One even suspects Mahler of deliberately introducing a slightly swaying motion into the orchestral line. Realism? With the third and fourth verses, the episode of the bird, our hero becomes more meditative, the music breathes the seductiveness of spring. But in the fifth verse the singer begins with the swaying motif of the first verse. There are no fixed interludes, though the voice goes back to the first phrase with the beginning of the last verse. From the beginning of the fifth the orchestra becomes more and more orgiastic, ending finally not far short of actual riot.

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VI.

(Contralto Solo)

DER ABSCHIED

Die Sonne scheidet hinter dem Gebirge.
In alle Thäler steigt der Abend nieder
Mit seinen Schatten, die voll Kühlung sind.
O sieh! Wie eine Silberbarke schwebt
Der Mond am blauen Himmelssee herauf.
Ich spüre eines feinen Windes Weh'n
Hinter den dunklen Fichten!
Der Bach singt voller Wohllaut durch das Dunkel.
Die Blumen blassen im Dämmerschein.
Die Erde atmet voll von Ruh' und Schlaf
Alle Sehnsucht will nun träumen,
Die müden Menschen geh'n heimwärts,
Um im Schlaf vergess'nes Glück
Und Jugend neu zu lernen!
Die Vögel hocken still in ihren Zweigen.
Die Welt schläft ein!
Es wehet kühl im Schatten meiner Fichten.

FAREWELL

The sun is sinking 'neath the hills.
Evening descends into the vales
With its cool, quiet shadows.
Behold! As a bark of silver
The moon rises into the blue heaven.
I feel the motion of a gentle wind
Behind the dark pines.
The brook sings its music through the dark.
The flowers grow pale in the twilight.
The earth breathes the quiet of rest and sleep.
All longing goes a-dreaming.
Weary humanity is homeward bound,
To seek anew in sleep
Forgotten fortune, youth.
Birds are perched upon their branches.
The world falls into sleep.
The cool wind is in the shadow of my pines.

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Ich stehe hier und harre meines Freundes;
Ich harre sein zum letzten Lebewohl,
Ich sehne mich, O Freund, an deiner Seite
Die Schönheit dieses Abends zu geniessen.
Wo bleibst du? Du lässt mich lang allein!
Ich wandle auf und nieder mit meiner Laute
Auf Wegen, die von weichem Grase schwellen.
O Schönheit! O ewigen Liebens—Lebens—trunk'ne Welt!

I stand here and await my friend, for a last farewell.
I long, O friend, at thy side
To drink in the beauty of this evening.
Where are you? You leave me long in solitude!
I wander to and fro with my lute
On paths thick with soft grass.
O Beauty! O World, drunk with love eternal—life!

[*Orchestral Interlude*]

Er stieg vom Pferd und reichte ihm den Trunk
Des Abschieds dar. Er fragte ihn, wohin
Er führe und auch warum es müsste sein.
Er sprach, seine Stimme war umflort. Du, mein Freund,
Mir war auf dieser Welt das Glück nicht hold!
Wohin ich geh'? Ich geh', ich wand're in die Berge.
Ich suche Ruhe für mein einsam Herz.
Ich wandle nach der Heimat, meiner Stätte.

He climbed from his horse and gave his friend a farewell cup; asked him
Whither he was going, and why it needs must be.
He spoke, his voice choking: O, my friend, Fate in this world has not been kind to me!
Whither am I bound? I go, I wander into the mountains.
I seek rest for my lonely heart.
I am wand'ring toward my native place, my home.

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Ich werde niemals in die Ferne schweifen.
Still ist mein Herz und harret seiner Stunde!
Die liebe Erde allüberall blüht auf im Lenz und grünt
Aufs neu! Allüberall und ewig blauen Licht die Fernen!
Ewig . . . ewig. . . .

I shall never roam in foreign lands.
My heart is at rest and awaits its hour!
The dear Earth blossoms in the Spring and buds anew.
Everywhere and forever the luminous blue of distant space!
Forever . . . forever . . .

In this case as always with Mahler, the last movement is the largest and most significant. He builds so that his last movement shall be a true climax, summing up and amplifying all that has gone before, making it a goal in every sense of the word. The other five movements, text and music, have been preparatory, and must be viewed in the light of what is to come. Youth, beauty, spring, three glances backward, have brought with them a somewhat franker, older musical style than that of the first two movements. Now the mood—and the style—of the present are to be reminiscent of the beginning. A new figure of three notes is woven out of the motto, expressive of the depths of grief. The interlude lengthens to a considerable orchestral development of marchlike funereal import. The voice begins, in its unexpressive, narrative style. The key changes to C major and "The Song of the Earth" ends on a note of ineffable peace, which recalls nothing so much as the calm and serenity in some of the last Sonatas of Beethoven.

It has been said that Mahler was writing "old man's music," just as Beethoven did in the final years, but that Mahler at forty-eight was too young for such music. It must be retorted that Beethoven was only in his early or middle fifties when he did the same thing. Rather Mahler's is the music of a spirit that has attained peace; that has overcome the vanities of passion; that has worked out its own philosophy of life and is at rest. Beautifully, Mahler summons this mood, the crowning glory of his life as it had been of that of Beethoven before it. Not many have attained it with death waiting behind the door.

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Mr. Lowell, who was the first Treasurer of the Orchestra under its Trustees, and himself a Trustee from 1918 until his death, embodied the two arts of music and painting. He might have continued the development of his charming gift of song without abandoning the practice of his chosen profession. Not so with his painting. As he neared fifty, he retired from the conduct of affairs, and devoted himself wholly to the painter's art. First and last he was largely self-taught, with results far surpassing his modest estimate of them. Many of the better-known water-colors were produced in his later years, before which he had done most of his work in oils.

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SATURDAY EVENING, NOVEMBER 14, *at* 8:15 *o'clock*

VIVALDI.....“La Primavera” (“Spring”) Concerto No. 1 from “The Four Seasons” (Edited by Bernardino Molinari)

CLEMENTI.....Symphony (Reorchestrated by Alfredo Casella)

INTERMISSION

FRANCK.....Symphony in D minor

I. Lento. Allegro non troppo
II. Allegretto
III. Allegro non troppo

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on the previous Thursday at 5.15 o'clock in the Lecture Hall.

Events in Symphony Hall

The BOSTON SYMPHONY ORCHESTRA will give the second concert of the Monday Evening series on November 30.

The second concert of the Tuesday Afternoon series will be on December 22.

JOHN McCORMACK will give a recital on Thursday Evening, November 12.

MISCHA ELMAN will give a recital on Sunday Afternoon, November 15.

JAN SMETERLIN, the Polish pianist, will play on Sunday Afternoon, November 22.

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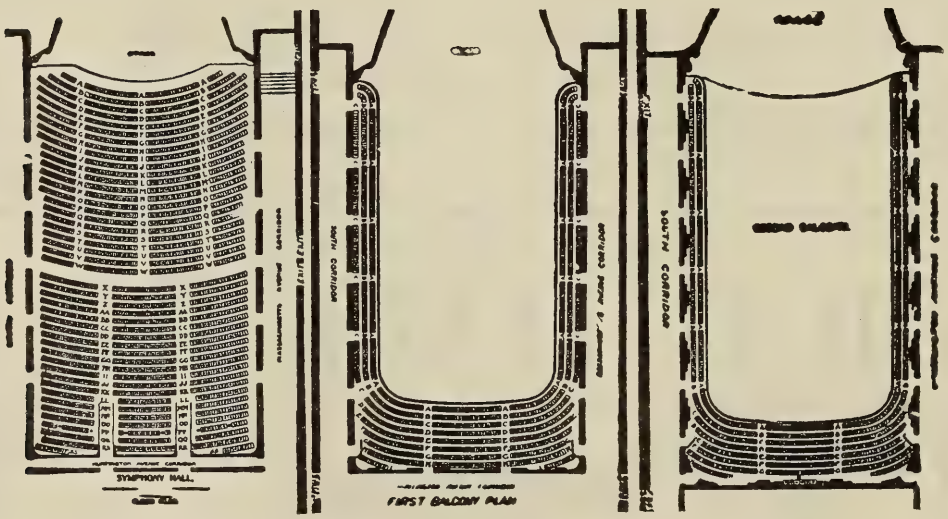
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Boston Symphony Orchestra

INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By JOHN N. BURK

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VIVALDI.....“La Primavera” (“Spring”) Concerto No. 1 from “The Four Seasons” (Edited by Bernardino Molinari)

(*First performances at these concerts*)

SATIE.....“Gymnopédies” (Orchestrated by Debussy)

MENDELSSOHN.....Scherzo in G minor from the Octet, *Op.* 20 (arranged for orchestra by the composer)

JOSTEN.....Symphony in F

I. Allegro vivace
II. Andante
III. Allegro giusto

(Conducted by the composer. First performances)

INTERMISSION

FRANCK.....Symphony in D minor

I. Lento. Allegro non troppo
II. Allegretto
III. Allegro non troppo

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(Edited by Bernardino Molinari)

By Antonio Vivaldi

Born about 1680, at Venice; died there in 1743

The *Opus* 8 of Vivaldi, published in Amsterdam at a date not precisely known, was a series of 12 *concerti grossi* for strings, entitled *"Il Cimento dell' Armonia e dell' Inventione"* ("The Trial of Harmony and Invention"). Of these he called the first four *"Le Quattro Stagioni."* The first is entitled *"La Primavera"* ("Spring"); the second *"L' Estate"* ("Summer"); the third *"L' Autunno"* ("Autumn"); the fourth *"L' Inverno"* ("Winter"). These four concertos have been edited by Mr. Molinari for present usage.*

Vivaldi made use of a descriptive programme in these four concertos with an explicitness which the writers of symphonic poems two centuries later might have carefully avoided. The fashion of his time

* The four concertos thus edited had their first performances in this country under Mr. Molinari's direction at concerts of the St. Louis Symphony Orchestra through the month of January, 1928. *"L' Estate"* was performed by the Boston Symphony Orchestra, March 15, 1928.

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is discernible in the fanciful titles of such composers as Couperin in France, or Johann Kuhnau in Germany, composer of the Biblical sonata which specifies each incident in the struggle between David and Goliath. A sonnet which Mr. Molinari attributes to Vivaldi himself appears at the head of each concerto. In *"La Primavera,"* each line has its place clearly marked with a letter in the course of the score. The references are as follows:

(*a*) Spring is come.
(*b*) The festive birds salute it with their merry songs,
(*c*) and the fountains run with a soft murmur under the breath of the zephyrs.
(*d*) The sky becomes overcast, and thunder and lightning follow.
(*e*) When calm is restored, the birds resume their singing.
(*f*) On the flowery meadow, amidst the rustling of leaves and plants, sleeps the goatherd with his faithful dog at his side.
(*g*) To the festal sounds of pastoral piping, nymphs and shepherds dance on their beloved heath to celebrate the coming of the radiant spring.

The following description of *"La Primavera"* was written by Lawrence Gilman for the programmes of the Philharmonic Symphony Society of New York:

"The music begins (Allegro, E major, 4-4 time) with a joyous outburst for the full orchestra of strings, cembalo and organ. Above the first bar duly appears Vivaldi's key-letter (*a*), and its corresponding



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line from the prefatory poem: 'Spring is come.' Naive, no doubt! But clear, definite, honest and unmistakable.

"By the fourteenth measure, the orchestra has calmed down to *piano,* and all the instruments fall silent except three solo violins, which trill and warble unmistakably beneath the caption (*b*). . . . 'The festive birds salute it with their merry songs.' The joyous 'Spring' theme of the opening measures returns for three *forte* bars of the full orchestra. There is a sudden drop to *piano,* and the caption (*c*). . . . 'The fountains run with a soft murmur under the breath of the zephyrs,' makes clear the meaning of the gentle figure in sixteenth-notes for the violins.

"And now Vivaldi brings on his storm. We read this caption in the score: (*d*). . . . 'The sky becomes overcast, and thunder and lightning follow.' The unison strings sound the formula of the repeated note which for so many years has signified musical rain; the lightning flashes in violin runs; we hear some gentle eighteenth century thunder. (*e*) . . . 'When calm is restored, the birds resume their singing.' Three solo violins carol above a pedal C-sharp of the 'celli, and the opening Spring song bursts from the full orchestra. The Allegro ends on a long-held tonic chord, *fortissimo.*

"We reach letter (*f*) '. . . On the flowery meadow, amidst the rustling of leaves and plants, sleeps the goatherd with his faithful dog by his side.' This caption introduces a Largo (C-sharp minor, 3-4). The solo violin, *dolce, espressivo,* sings above an accompaniment of muted strings. The whole of this brief slow movement (thirty-nine bars) is



devoted to an evocation of the picture of the tranquil, blossoming meadow, the sleeping shepherd, the lazily outstretched dog.

"The final Allegro (the most elaborate movement of the concerto) is summed up by the caption (g) '. . . To the festal sounds of pastoral piping, nymphs and shepherds dance on their beloved heath to celebrate the coming of the radiant spring.' This movement is not only captioned by the excerpt from the sonnet, but Vivaldi adds the superscription, 'Pastoral Dance.' The opening measures are in the typical manner of the eighteenth century 'Pastorale' — a movement in rondo-form, in 6-8 time, E major, over a drone bass, for the full band, *forte*. There are solos for the *violino principale* — one of them accompanied only by the cembalo, and a later one (after a change of key to E minor) beginning with an ascending chromatic phrase over a long-sustained pedal B. The recurring chief theme ends the movement in E major — but softly, at the close, as if the jubilant nymphs and shepherds had wearied a little of their play.

"In the three other concertos of the *Stagioni* ('Summer,' 'Autumn,' 'Winter') Vivaldi uses the same method of detailed and explicit indication. In 'Summer' we are reminded of Gombert's 'bird-concert' and Jannequin's *Chant des Oiseaux* — or of Vivaldi's contemporary, Handel, with his *Vogel-Arien*. Vivaldi, in his 'Summer,' summons from his orchestra the song of the cuckoo, of the turtle-dove, and of the goldfinch. But he goes even further — he paints for us the slumbering shepherd disturbed in his repose by swarms of flies!

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"Vivaldi is revealed in these program-concertos as far in advance of his time, so far as the detail of his tone-painting is concerned. He is determined to make his music as expressive as his orchestra of strings, cembalo and organ will permit. His frequent dynamic modifications, indicated with great care, his *legato* and *staccato* markings, his use of mutes, attest the seriousness with which he approached his task. And he is often felicitous in expression."

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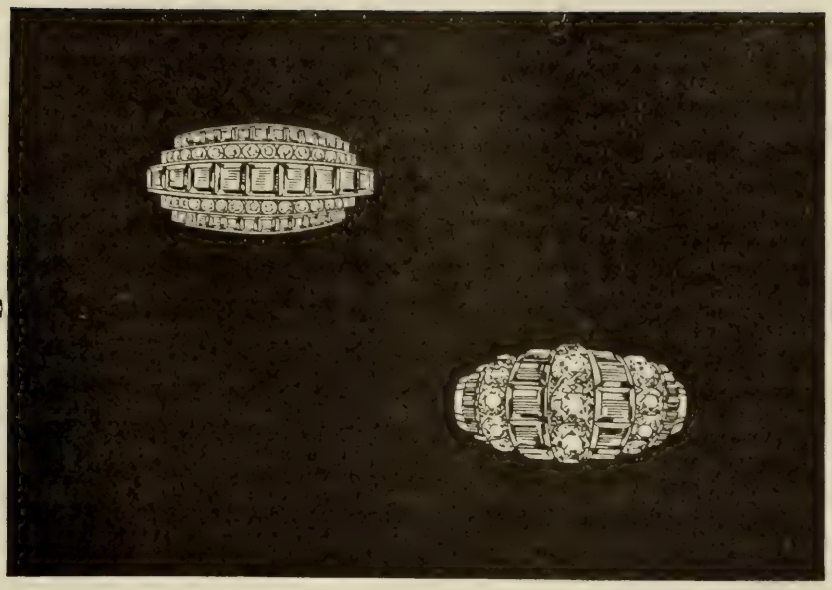
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GYMNOPÉDIES Nos. 1 and 3 (Orchestrated by Claude Debussy)*

By Erik Satie

Born at Honfleur, France, May 17, 1866; died at Arcueil, near Paris, July 3, 1925

At the age of twenty-two, Erik Satie was an obscure musician with indolent ways, who had an alert ear for musical currents but had as yet allied himself with none. It was then that he wrote pieces for the pianoforte, dances "slow, grave, processional in tone, suavely and serenely classical in spirit," and named them *"Gymnopédies,"* after a ritual of ancient Sparta. Debussy orchestrated the first and last of them (but altered their order). The first (Satie's third), *lente et grave,* is scored for two flutes, oboe, four horns, and strings. The second (Satie's first), *lente et douloureuse,* adds a cymbal (struck with a drum stick) and two harps.

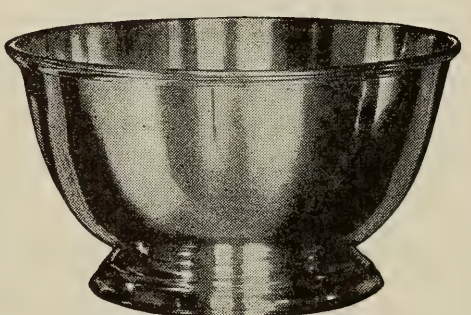
Philip Hale has described the Greek source of the *"Gymnopédies"*:

"The Gymnopædia, the festival of 'naked youths,' was celebrated annually at Sparta in honor of Apollo Pythæus, Artemis, and Leto. The statues of these deities stood in the *'choros'* of the Agora, and the Spartan youths performed their choruses and danced in honor of Apollo around these statues. The festival lasted for several days. On

* Georges Longy, conducting the Orchestral Club in Jordan Hall, Boston, gave the first American performance of the orchestral version, January 4, 1905. The Boston Symphony Orchestra performed the *"Gymnopedies"* November 13, 1925. They were repeated in the last concerts of that season.

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the last there were choruses and dances in the theatre. During the gymnastic exhibitions, the songs of Thaletas and Alcman were sung, also the pæans of Dionysodotus. The leader of the chorus wore a sort of chaplet in commemoration of the victory of the Spartans over the Argives at Thyrea. The Spartans who had then fallen were praised in songs at this festival. The boys in the dances performed rhythmed movements, similar to the exercises of the palæstra and the pancration. They imitated the wild gesturing in the worship of Dionysius. During the festival there was great rejoicing, great merriment. Apparently, old bachelors were excluded from the festivities. The festival drew crowds of strangers."

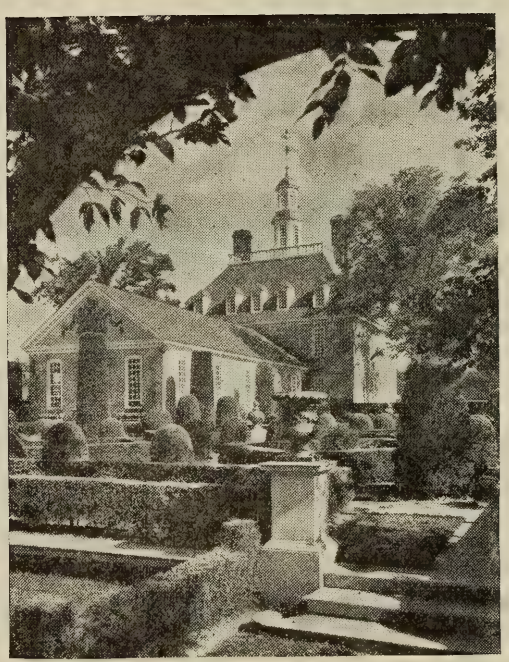
Satie inherited from his Scotch mother the two un-Latin middle names, Alfred Leslie. Philip Hale wrote in his monograph on the French composer: "An old lady of Scotch descent named Hanton, living in London, had a daughter, who, a rather romantic person, happened to visit Honfleur. She met the elder Satie, loved him, and married him. She wished to show Scotland to her husband. The child, Erik, was 'formed under the influence of joy and audacity, of sea mists, and of penetrating bag-pipe melodies.' The boy, when he was eight years old, learned music from an organist of St. Catherine, a church on the Honfleur coast. At the age of eleven, he entered the Paris Conservatory and studied under Guiraud and Mathias. The later, finding him indolent, advised him to study the violin, for it would be of more use to him. Erik attended a composition class as a listener. He was more interested in plain song, mediaeval religious

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polyphony known to him as Honfleur. He had already written much, when, feeling his technique insufficient, he went, over forty years old, to the Schola Cantorum for the rigid discipline of fugue and counterpoint under Albert Roussel.

"At the Paris Conservatory his classmates in the pianoforte class were Dukas, Chevillard, Philipp. It was about 1890 at the Auberge du Clou, Avenue Trudaine, where he played the pianoforte, that he became intimate with Debussy, curious about new sonorities, already the author of 'The Blessed Damozel' and of *'Cinq Poèmes.'* 'It is not devoid of truth if one believes that the conversation of these two young men, diversely devoted to music, and Satie's emancipatory studies in the question of tonality, contributed in some measure to the aesthetic of *'Pelléas et Mélisande'* " (Jean-Aubry).

"Satie was poor and unknown for many years, but he had one consolation: he was a humoristic ironist. Perhaps he was sincere when he called himself a Symbolist. He fell in with that strange person, the Sâr Péladan, and composed music for his *'Le Fils des Étoiles'* also *'Sonneries de la Rose Crois.'* The Sâr praised him, classing him with Wagner and Grieg, as the only true composers. For the Sâr's novel *'La Panthée,'* Satie wrote a 'theme.' There is the *'Prélude de la Porte héroïque du Ciel.'*

"He gave singular titles to early compositions: *'Véritables préludes flasques (pour un chien)'*; *'Trois Morceaux en forme de poire'*; *'En habit de cheval'*; *'The Dreamy Fish'*; 'Airs to make one run'; 'Things seen right and left' (piano and violin). He told pianists that they must play a piece 'on yellow velvet, dry as a cuckoo, light as an egg';

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or 'in the most profound silence,' 'with hands in the pockets,' 'like a nightingale with the toothache.' He would write a programme: 'This is the chase of the lobster; the hunters descend to the bottom of the water; they run. The sound of a horn is heard at the bottom of the sea. The lobster is tracked. The lobster weeps.' He wrote for other compositions: 'Those who will not understand are begged to keep the most respectful silence and to show an attitude of complete submission and complete inferiority.' Poseur, buffoon? It was admitted that at least he had originality. In his latter years, when he said it was necessary to be serious in life, he added, 'Debussy and Ravel have done me the honor to say that they found certain things in my music — perhaps — it hardly matters — if I have failed it is because I have been a dreamer, and dreamers are at a disadvantage — they are too rare.'

"He knew his hour of glory when his *'Socrate,'* a symbolical drama for voices and orchestra, text based on Plato's Dialogues (published in 1918), was produced. For a time he associated with 'the Six,' but he formed another group composed of Henri Cliquet, Roger Désormière, Henri Sauguet and Maxine Jacob, and presented them in a concert on June 14, 1923. Mr. Olin Downes described him as 'an amusing old man, a dilettante of the future, who wore a blue, shiny suit, a gleaming eyeglass, and misleading whiskerage, and ate his food in a mincing and derisive manner.' Lonely at Arcueil, he read the novels of young Raymond Radiguet and the fairly tales of Hans Christian Andersen.

"Jean Cocteau admired him to the last. 'One of Satie's charms,'




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he wrote in 1918, 'is the little ground he offers for his deification. His titles authorize those who don't know their worth to laugh. Debussy is only a near-sighted ear, while Satie comes to us today young among the young, at last finding his place after twenty years of modest work.'

"Ravel did his best to obtain for Satie just recognition, but the public insisted on seeing him only a humorist. Henri Prunières, not at all unfriendly, wrote: 'He has been adopted as a totem by the younger French musicians, but only Poulenc and Auric have really shown signs of his influence. In *"Parade,"* and various orchestral works, Satie tries, as they do, to draw his inspiration from jazz and *café-chantant* music; but his last compositions in this style are very mediocre.' "

And finally a post mortem paragraph on intriguing and much-described eccentric (Roland-Manuel in *"Le Guide du Concert,"* May 1929):

"I admired him from the outset, and still admire him, because he was one of the very few human beings whom no magic can blind, and who immediately see in any new departure in art the latent weakness, the germ of decay whose presence admirers do not suspect, but which sooner or later will assert itself. Satie was against Wagner in 1885, against Debussy in 1908, against Ravel during the war, against the 'six' just before his death. This is altogether admirable."



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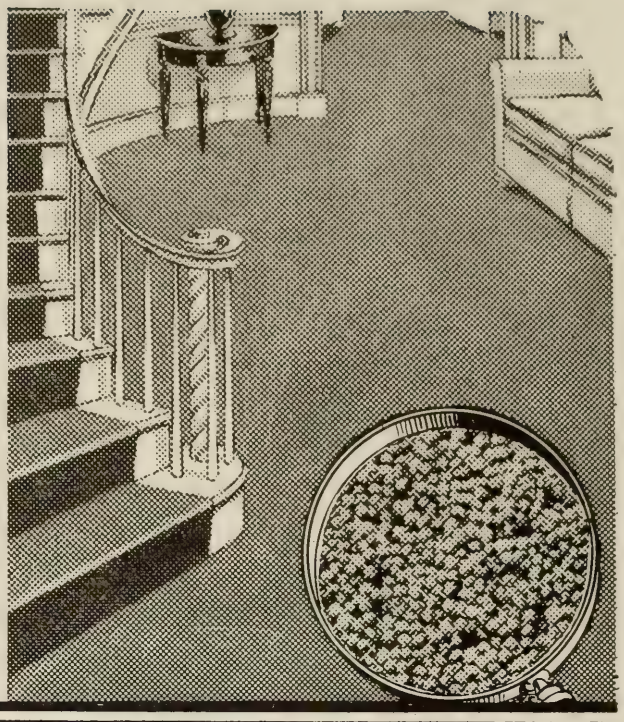
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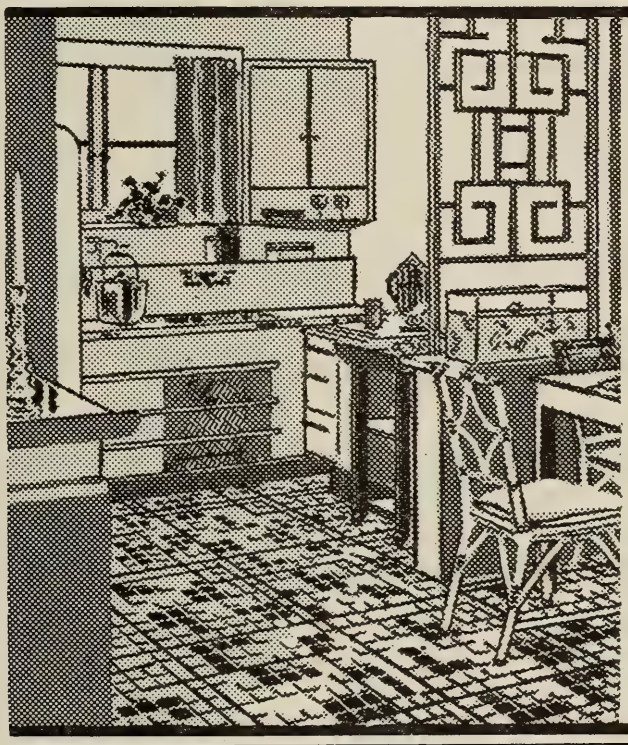
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SCHERZO IN G MINOR, FROM THE OCTET, *Op.* 20

(Arranged for Orchestra by the composer)

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

IN April 1829, the youthful Mendelssohn bade a tender good-by to his father and Rebecka at Hamburg, and sailed for England. It was the first stretch of a period of extended travelling, in which he was not only to give concerts, but to see the world, and "form his character and manners." The twenty-year-old Berliner, after recovering from an exhausting voyage and seeing the sights of London under the tutelage of Moscheles, made his first public appearance before the London Philharmonic Society at the Argyll rooms on May 25. Old John Cramer "led him to the piano as if he were a young lady" reports Moscheles. Felix also conducted his "First" Symphony in C minor (which he had composed in 1824), substituting, however, the Scherzo from his string Octet for the minuet and trio. He had made an orchestral score of the Scherzo for the occasion. He was received with great enthusiasm (much to the gratification of the aspiring musician, whose music had had a mixed reception recently in Berlin) and the Scherzo "was obstinately

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encored against his wish" (again according to Moscheles). Mendelssohn afterwards presented the score of the Symphony to the Society. The orchestrated Scherzo was acquired by Novello and Co., and first published by them in 1911.

The Scherzo, *"sempre pianissimo e leggiero"* is a score of characteristically delicate point and grace. It is arranged for two flutes, two oboes, two clarinets in B-flat, two bassoons, horns, trombones, timpani and strings.

The Octet itself was written by the 16-year-old Mendelssohn in 1825. The sympathetic and understanding Fanny gives her impressions of her brother's early Scherzo:

"Only to me did he tell what he had in mind. The whole piece should be played staccato and pianissimo: The peculiar tremulous shuddering, the light flashing mordents, all is new, strange, and yet so interesting, so intimate, that one feels near the world of ghosts, lightly borne aloft; yes, one might take in hand a broomstick, to follow better the aërial crowd. At the end, the first violin flutters upward, light as a feather – and all vanishes away."

The Octet was performed by the string sections of this Orchestra November 7, 1885, and again on November 26, 1920. The Scherzo in its orchestral form was introduced by Adrian Boult as guest conductor, January 11, 1935.

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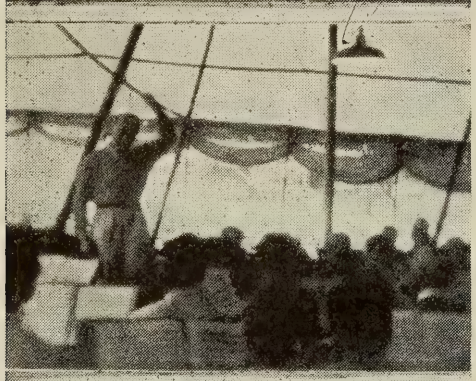
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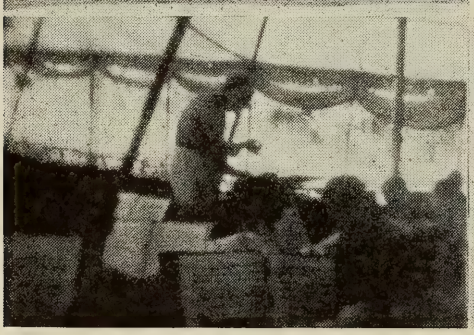
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(s) EDWARD A. TAFT
Chairman, Friends of the Boston Symphony Orchestra

DECEMBER 3 • *annual meeting of the friends*

SYMPHONY IN F

By WERNER JOSTEN

Born June 12, 1888, at Elberfeld, Germany

THIS symphony was composed last summer at Jaffrey, New Hampshire, and is performed from the manuscript. A basic theme of two motives runs through all three movements (the first, F – A-flat – B-flat – C, ascending; the second, E-flat – F – E-flat – C, ascending and descending).

The first movement, in F minor, is written in sonata allegro form, with a short development and coda.

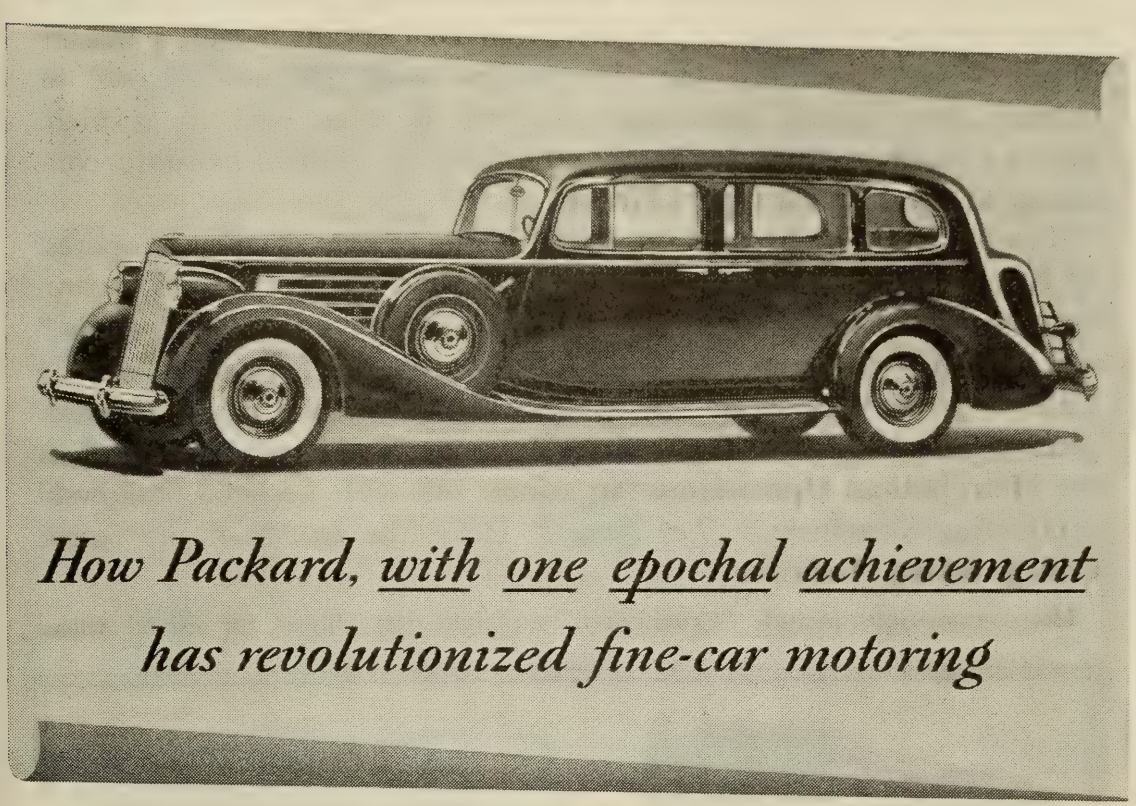
The second movement – Andante – is in B major and uses the rondo form. The movement leads over into a transition – Allegro moderato – starting *pp* and swelling to the *ff* entrance of the third movement.

The third movement, in F major, returns to the sonata allegro form and introduces an energetic first theme, soon followed by a lyrical second theme, making use of the inverted basic motives. The movement closes with a joyful and emphatic statement of the basic theme, given out first by the horns *ff* and then taken up by the other brasses and wood winds.

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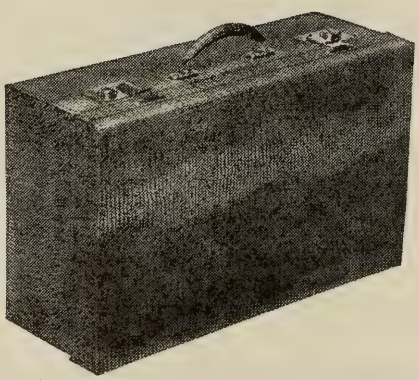
1089 Commonwealth Avenue

The symphony is scored for 3 flutes (with piccolo), 2 oboes, English horn, 3 clarinets (bass clarinet), 2 bassoons, contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, percussion and strings.

Werner Josten, who since 1923 has been professor of music at Smith College, Northampton, Massachusetts, received his training in harmony and counterpoint at Munich from Dr. Rudolf Siegel, a master pupil of Humperdinck. He also studied with Jacques-Dalcroze at Geneva. After several years spent in Paris he went back to Munich. Before coming to America in 1921 he held the post of assistant conductor at the Munich Opera House.

Ten years ago he became interested in the revival of ancient operas. At Northampton he has given the first stage performance of *"L'Incoronazione di Poppea," "Il Combattimento di Tancredi e di Clorinda,"* and *"Orfeo"* by Monteverdi; and of *"Julius Caesar," "Xerxes," "Apollo e Dafne"* and *"Rodelinda"* by Handel. He conducted under the auspices of the League of Composers Monteverdi's *"Combattimento"* at the Metropolitan Opera House in a joint bill with Leopold Stokowski conducting Stravinsky's *"Les Noces."* He is the leader of the Smith College String Orchestra.

His compositions include "Crucifixion," an eight-part chorus for mixed voices



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and bass solo (1916), performed by the Oratorio Society of New York in 1923; *"La Musique"* (Baudelaire) for tenor voice and orchestra, 1918; *"Indian Serenade"* (Shelley) for tenor voice and orchestra, 1921; "Hymnus to the Quene of Paradys" (*Anon.*) for women's chorus, alto solo, strings and organ (1922) performed by numerous choral societies; "Ode for St. Cecilia's Day" (Dryden) for soli, mixed chorus, orchestra and organ (1924), given at the Worcester Festival, 1929; *"Concerto Sacro"* I and II, for string orchestra and piano (1925), first performance at the Juilliard School under Albert Stoessel 1929, since then given by Serge Koussevitzky, Leopold Stokowski, and other conductors. Fragments for the Brome play, "Abraham and Isaac," for soli, chorus and orchestra (1926); "Jungle," symphonic movement for large orchestra (1928), performed by the Boston, Philadelphia and Chicago Symphony Orchestra; *"A une madone,"* for tenor voice and orchestra (Baudelaire) 1929; *"Batouala,"* African ballet for chorus and orchestra, 1930–31; "Joseph and His Brethren," Biblical ballet (1932), first stage performance at the Juilliard School under Albert Stoessel 1936; "Endymion," ballet (1933); Serenade for Orchestra (1934), given by the Cleveland Orchestra under Dr. Artur Rodzinski in Cleveland and Northampton and by the Chautauqua Orchestra; String Quartet in B minor (1934) performed by the Gordon and the Pro Arte Quartets; Symphony for Strings (1935); Symphony in F (1935–36); Sonata for violin and piano (1936); Sonata for piano (1936); and forty published songs.

The following works by Mr. Josten have been performed by this Orchestra: *Concerto Sacro* for String Orchestra and Piano (four movements), April 19, 1929; "Jungle," Symphonic Movement for Full Orchestra, October 25, 1929.



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SYMPHONY IN D MINOR

By César Franck

Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890

"One autumn evening in 1888," wrote Guy Ropartz, devout disciple of Franck, "I went to pay the master a visit at the beginning of vacation time. 'Have you been working?' I inquired. 'Yes,' was Franck's reply, 'and I think that you will be pleased with the result.' He had just completed the Symphony in D, and he kindly played it through to me on the piano.* I shall never forget the impression made upon me by that first hearing."

The first performance, at the Paris *Conservatoire,* February 17, 1889, when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck's colleagues spitefully critical, has been described with gusto by d'Indy in his much quoted book, the bible of the Franck movement. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). It was first played by the Boston Symphony Orches-

* D'Indy lists the Symphony as having been begun in 1886.



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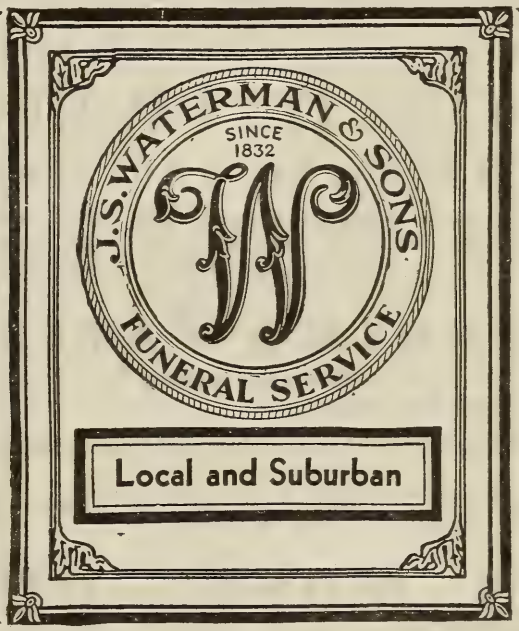
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TRA — April 15, 1899, Wilhelm Gericke, conductor. The last performances by this orchestra were October 12, 13, 1934.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, timpani, harp, and strings.

It is not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the *Conservatoire,* and moved to winged words in behalf of their lovable *"maître,"* who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like



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them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it, even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

For almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist* and teacher at the *Conservatoire,* who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of *"La Rédemption"* or *"Les Éolides"*) which time has proved to be of any great importance. *"Les Béatitudes,"* which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

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overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces — "Psyché," the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Societé Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

French musicians testify as to the rising vogue of Franck's music in the early nineties. Léon Vallas in his life of Debussy laments that the Parisian public of that time, "still carried along on a flood of romanticism," could not be diverted to the self-contained elegance of the then new impressionist composer. "The select shrines were still con-



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secrated to the cult of a fierce, grandiloquent, philosophical art: Beethoven's last quartets, the new works of César Franck – discovered very late in the day – and Richard Wagner's great operas – these complex, ambitious works, so full of noble beauty, were alone capable of arousing an enthusiasm that bordered on delirium." Paul Landormy, writing for *La Victoire,* lists these same composers, and singles out Franck's Quintet and Quartet, as having been accorded at that time "an excessive admiration, romantic in its violence." Derepas, writing in 1897, told of a veritable Franck inundation, and the composer's son then wrote to him that he received every day quantities of letters and printed matter about his father. "What is strong," wrote Schumann, "will make its way." When once the special harmonic style of Franck, his absorption in the contemplative moods of early organ music had caught the general imagination, his musical faith needed no preaching.

Of the notorious performance of Franck's Symphony at the Conservatoire (February 17, 1889), d'Indy writes:

"The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities

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were much in the same position. I inquired of one of them — a professor at the Conservatoire, and a kind of factotum on the committee— what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see — your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889."

D'Indy, whom there is no reason to suppose anything but a truthful man, has this to say about Charles Gounod, who was present:

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!' "

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All who knew him describe Franck as sincerely touched when some grudging official recognition was bestowed upon him, or when his music was actually heard and applauded in public. "On the occasions — alas! too few — when Franck came in touch with the public," wrote Arthur Coquard, "he saw and heard nothing but the music, and if the execution struck him as adequate, he was the happiest of men. The master had formed an ideal atmosphere of his thoughts and affections, an atmosphere which his soul gladly inhaled, undisturbed by strange currents — his spirit delighted itself with its own ideal of art and philosophy. Wrapped in the contemplation of serene beauties such as these, his genius brought forth those great and sometimes sublime works. No wonder that his music, conceived in the calm joy of ecstasy, without thought of public opinion, the artist's dream, lasted over the day of its performance and, soaring high, lost sight of earth altogether."

Another instance of Franck's placid content with miserable performances is described by d'Indy. After he was decorated by the French government as "professor of organ," his friends and pupils determined to show the world that he was something more than that, and raised funds for a "Franck Festival," a concert of his own music, at the *Cirque d'Hiver,* January 30, 1887. The first part, conducted by Pasdeloup, consisted of *"Le Chasseur Maudit,"* the *"Variations Symphoniques"* (with

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M. Louis Dièmer), and the second part of *"Ruth."* Franck then conducted excerpts from his opera, *"Hulda,"* and his Third and Eighth Beatitudes. "The performance by an orchestra lacking in cohesion and insufficiently rehearsed," says d'Indy, "was a deplorable affair. Pasdeloup, courageous innovator and first champion of symphonic music in France, was then growing old and losing authority as a conductor; he went entirely wrong in the tempo of the finale of the *'Variations Symphoniques,'* which ended in a breakdown. As to Franck, he was listening too intently to the vibration of his own thoughts to pay any attention to the thousand details for which a conductor must always be on the alert. The interpretation of the 'Beatitudes' suffered in consequence, but such was his good-nature that he was the only person who did not regret the wretched performance, and when we poured out to him our bitter complaint that his works should have been so badly given, he answered, smiling and shaking back his thick mane of hair: 'No, no, you are really too exacting, dear boys; for my own part, I was quite satisfied!' "

Franck was never heard to complain of the humble round of teaching, into which poverty had forced him, dissipating his genius in a constant grind of petty engagements, with only an hour or two in the day saved for his composition. "The first years of his marriage were

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'close,' " wrote the organist Tournemire, who knew him then. "One must live! From half past five in the morning until half past seven, Franck composed. At eight he left the house to 'comb' Paris. He dispensed solfège and piano for the convenience of the pupils in the Jesuit school of Vaugirard (lessons 1 franc 80 centimes for a half hour, from eleven until two!). He had only a bite of fruit or cheese to sustain him, as Franck himself once told me. He would also go to Anteuil, a fashionable institution for young ladies of society, who often constrained him to teach them impossible novelties of the hour." He was known to these uneager demoiselles, acquiring parlor graces, as "Monsieur Franck." Later, some of these ladies were astonished to find their erstwhile insignificant and even rather ridiculous piano teacher become a world-enshrined memory. Whereupon they proudly proclaimed themselves "Franck pupils." D'Indy disqualified these imposters by publishing the name of every pupil who at any time had been close to Franck in his work.

The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as "constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle." He says elsewhere of the conception of the Violin Sonata — "From this moment the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

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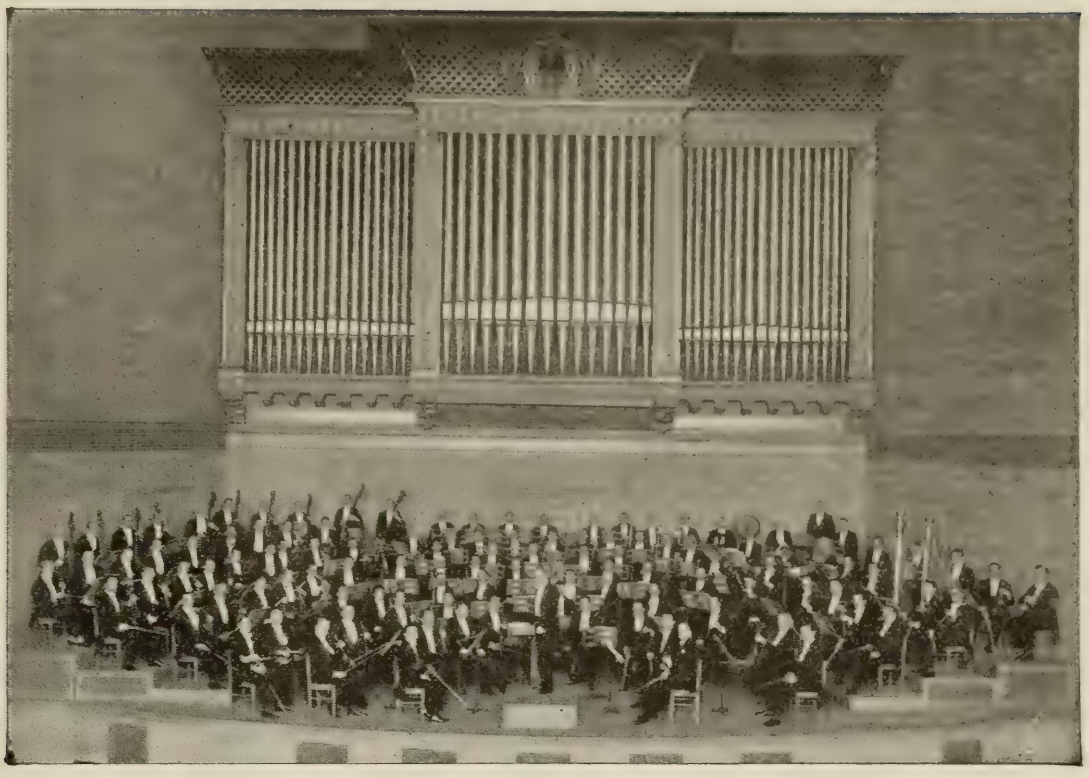
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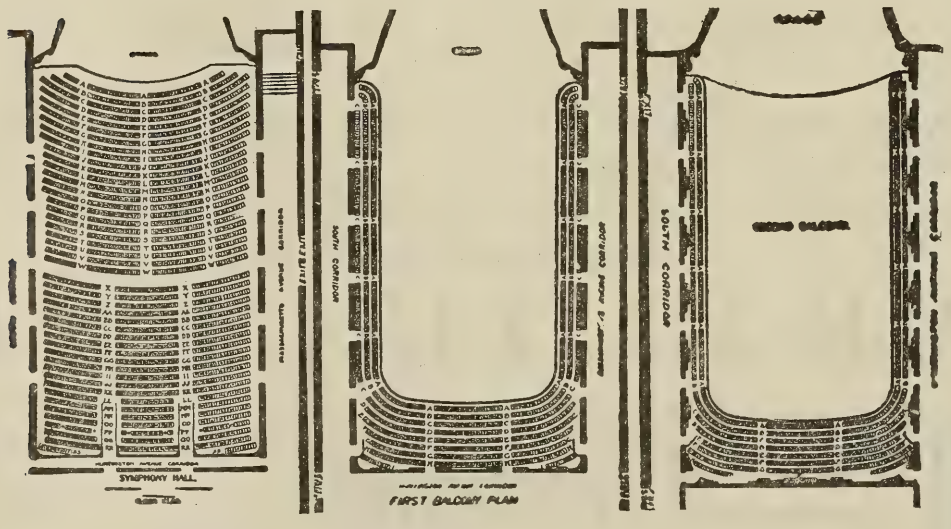
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INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By JOHN N. BURK

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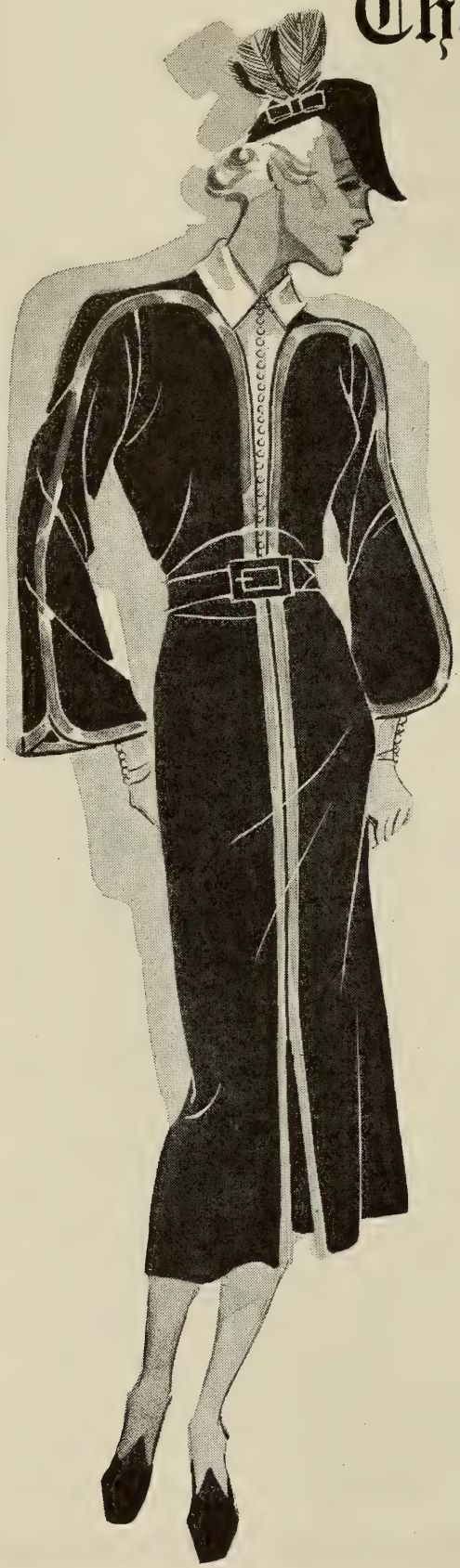
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SATURDAY EVENING, NOVEMBER 28, *at* 8:15 *o'clock*

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BACH.....Toccata in C major for Organ
(Orchestrated by Leo Weiner)

HINDEMITH.....Symphony, "Mathis der Maler"
("Matthias the Painter")

I. Angelic Concert
II. Entombment
III. Temptation of Saint Anthony

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KALINNIKOV.....Symphony No. 1 in G minor

I. Allegro moderato
II. Andante commodamente
III. Scherzo: Allegro non troppo
IV. Finale: Allegro moderato; allegro risoluto

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(Orchestrated by LEO WEINER)

Born at Budapest, Hungary, April 16, 1885

THE Toccata in C, one of the five organ works of Bach in this form,* is in three sections: a prelude introduced by a bravura passage for the manuals in a single part, and a displayful passage for the pedals alone; an adagio (a sustained melody with simple accompaniment) and a lively fugue.†

* The Toccata is defined as "a form of keyboard-composition in which there is usually a rapid, flowing and continuous succession of figures, passages and the like, devised so as to make a brilliant and showy effect and to give opportunity for executive display, thus justifying its name as a 'touch' piece."

Albert Schweitzer also notes: "The organ toccata derives ultimately from Claudio Merulo (1532–1604), the great master of the Venetian organ school, which in turn developed out of the school of the Netherlands. The toccata was afterwards brought by Frescobaldi to the highest perfection it ever reached in Italy. In Georg Muffat's celebrated *Apparatus musico-organisticus* (1690) we see the art of which he is the last great representative coming to a standstill."

† The Toccata entire was performed by Carl Weinrich, organist, at the Bach-Handel Festival (May 1, 1935).

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With nothing more precise than its form and "influences" to help them, the experts of Bach agree in identifying the organ Toccata in C major with the Weimar period, when Bach the organist first found his full expression. Albert Schweitzer places it among the organ works where Bach was freeing himself of the rigid formal prescriptions of Buxtehude and succumbing to the Italianate directness and charm of Legrenzi, Corelli, and Vivaldi – composers under whose spell he found a new liberation, "a clearness and plasticity of musical structure. . . . Thus did Bach win his freedom from Buxtehude by means of the Italians, and was enabled to bring to glorious reality the ideals that for two generations had agitated German organ music." The Alsatian scholar, contemplating, no doubt, the affecting adagio of this Toccata, finds in it "a wonderful pathos," which is part of the "spontaneous freshness of invention" in the works of this period. "They affect the hearer almost more powerfully than any other of Bach's organ works, and to play them is always to experience something of what the master himself must have felt when, for the first time, he exploited the full possibilities of the organ with regard to wealth of tone and variety of combination."

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that the Toccata "dates perhaps from the journey which Bach made to Cassel in 1714 to examine a recently restored organ. At least the pedal passage in the prelude reminds us of that pedal solo executed during this tour before the hereditary Prince of Hasse with such virtuosity that the latter drew from his finger a valuable ring and presented it to Bach. "One might have believed that his feet were winged," wrote Adlung in his *"Anleitung an der Musikgelahrtkeit,"* "with such agility did they move over the keys which caused the powerful basses to respond. If the dexterity of his feet drew from the Prince so rich a present, what should he have given him in recognition of the genius of his hands?"

The florid opening pages of the Toccata are singled out by Harvey Grace in his "Organ Works of Bach" as among the finest which the composer has left. Mr. Grace considers the opening manual flourish as "far more significant than the average contemporary writing of the type. We do little more than tolerate such flights today, but we can easily imagine that by their freedom and originality, and by their success in implying fine harmonic background, the best of Bach's examples were extremely popular when new. . . . The pedal solo is one of the finest ever written — perhaps the finest. Such things are not often perpetrated today — fortunately — and perhaps the only modern examples worthy of a place beside this of Bach are the sweeping tune



with which Franck opens his *Final* in B-flat, and the more obviously attractive example in Guilmant's D minor Symphony." The writer further advises his fellow organists that such passages must be played on a big scale or lose their effect. "A pedal solo that does not set loose window-panes rattling is a thing of naught."

Leo Weiner has transcribed the manual and pedal passages alike for the string and wood-wind choirs in alternation, reinforcing the closes with brass chords. The main body of the prelude is built upon two subjects taken from the pedal passage. It is "a fine, vigorous movement, in style unlike any of Bach's previous organ music. Here, as in the *Adagio* which follows, we see the influence of the Italian chamber music with which Bach was now busy in his capacity as *Kammermusicus* at the Weimar court. Always fond of experiment, he evidently tried to adapt the concerto form to the organ by imposing its idiom and construction on the Toccata. The result is a not entirely satisfactory hybrid — a conclusion at which Bach himself probably arrived, for he made no further attempts in the same direction. This *Allegro* is the finest part of the whole work, despite its rather too frequent full closes. It has a Handelian breadth in places."

Bach perhaps justifies his transcribers in choosing the organ as his medium for an expressive and songful melody which plainly suggests a cantilena for a string instrument with *continuo* accompaniment.

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Alexander Siloti has arranged the movement for string orchestra, and Pablo Casals has used it as an accompanied solo for 'cello.* Parry characterizes it as "a beautiful song movement, the long rhapsodical ornate melody of which recalls the slow movements for violin in which Bach poured out his soul so freely. It also resembles more completely the slow movement of the Italian Concerto, which, by a charming and serviceable coincidence, presents a characteristic parallel in its accompaniment to the constantly moving quasi-pizzicato quaver-figure for the pedals in the Organ Toccata." Mr. Weiner gives the first phrase of the melody to the oboe, the other wood winds and the strings gradually adding their voices. The gentle accompaniment in octaves which Bach designated for the pedal is here played by the harp. The contemplative slow movement leads through a characteristic recitative-like page, consisting of a series of suspensions, into the more rapid tempo of the gay and lively fugue in 6-8. In the orchestral arrangement the string choir takes the burden of the fugal exposition.

Leo Weiner prepared his orchestration of the Toccata in 1927. He used wood winds in threes, six horns, four trumpets, three trombones, tuba, harp, timpani and strings. He later made a revision with reduced orchestration, using wood winds in twos. The earlier and more sonorous arrangement is here employed.

* This adagio was played in its original form by Wallace Goodrich at the Bach Festival given by this orchestra in Symphony Hall (March 25, 1931).

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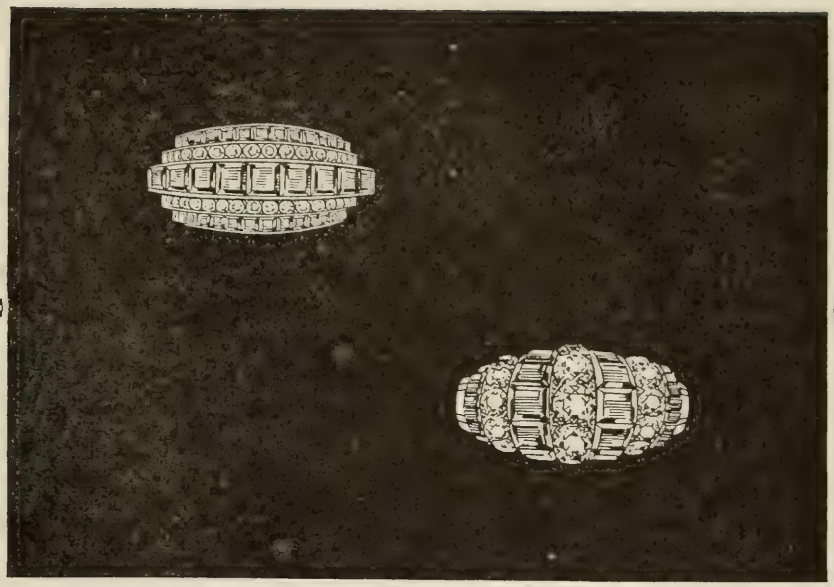
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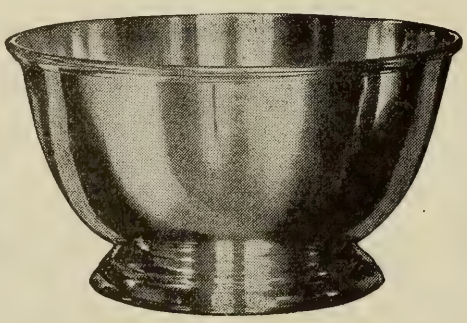
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The Czech composer received his musical education in Budapest, attending the *Landesakademie* there, later joining the faculty. His orchestral works include a Serenade, a Concertino for Piano and Orchestra, and a Divertimento. He has written a string trio and two string quartets, the second of which, in F-sharp minor, won a prize offered by Mrs. F. S. Coolidge and was duly performed at the Berkshire Festival in Pittsfield, Mass., September 30, 1922. Weiner's transcription of Bach's C major Toccata was first performed by the Philadelphia Orchestra under Fritz Reiner, in Philadelphia, October 7, 1927.

Béla Bartók has written thus about his fellow countryman: "His first works, with their spruce writing, remind me of French music immediately preceding Debussy. Subsequently, the influence of the later French school becomes apparent. . . . Now, he stands nearest to the new Hungarian tendencies, for in many of his works a direct influence of Hungarian folk music is distinctly traceable."

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By PAUL HINDEMITH

Born at Hanau, Germany, November 16, 1895–

THE "symphony," as the composer calls it, comprises three excerpts from the opera *"Mathis der Maler,"* which he wrote on the life of the sixteenth century painter, Matthias Grünewald. Hindemith has named his three movements from the famous paintings of the Isenheim altarpiece, which now stands in the museum at Colmar, Alsace. The orchestral work was first performed in Berlin by the Philharmonic Orchestra under Wilhelm Furtwängler, on March 12, 1934. Otto Klemperer introduced it to this country at the opening concerts of the Philharmonic Orchestra in New York, on October 4, 1934. It was first performed in Boston by this Orchestra, December 7, 1934, Richard Burgin conducting.

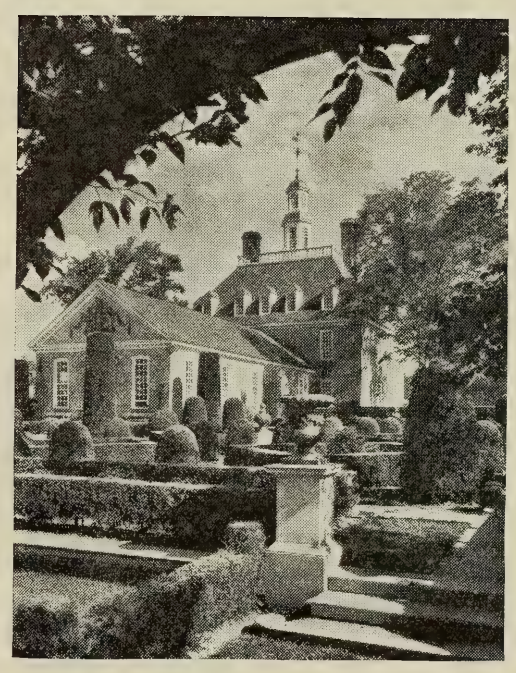
The same group of paintings inspired the Concerto Sacro by Werner Josten, two movements of which were played at these concerts, April 19, 1929. Mr. Josten then wrote: "The mysterious dark triptych painted

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for the Isenheim Altar at Colmar by Grünewald gave me the idea for this piece."

The following description of Hindemith's score is from Heinrich Strobel, the German critic:

"When Paul Hindemith combined three excerpts from his opera, *'Mathis der Maler,'* and called the result a 'symphony,' the term did not imply a symphonic construction as understood by the Nineteenth Century. These tone-pieces do not embody a definite 'symphonic idea.' They are not related in theme. Their spiritual relationship is derived from a plastic conception: the three movements are based on 'themes' suggested by the Isenheim Altar of Grünewald. But, one may ask, has Hindemith become a composer of romantic program-music? Let us dismiss entirely in this connection the word 'romantic,' which is subject to misinterpretation, and let us simply state that this symphony has nothing whatever in common with program-music of the customary descriptive sort. Hindemith has endeavored to approximate by musical means that emotional state which is aroused in the onlooker by Grünewald's famous work. Hindemith, that is to say, uses here methods which he had previously employed in his instrumental music. He excludes any pictorial intention; also, he abstains from the psychological interpretation and conversion of his themes. He dispenses with dramatizing color effects, changing the sound-material in accordance with purely musical laws. The technique of the symphony is the technique

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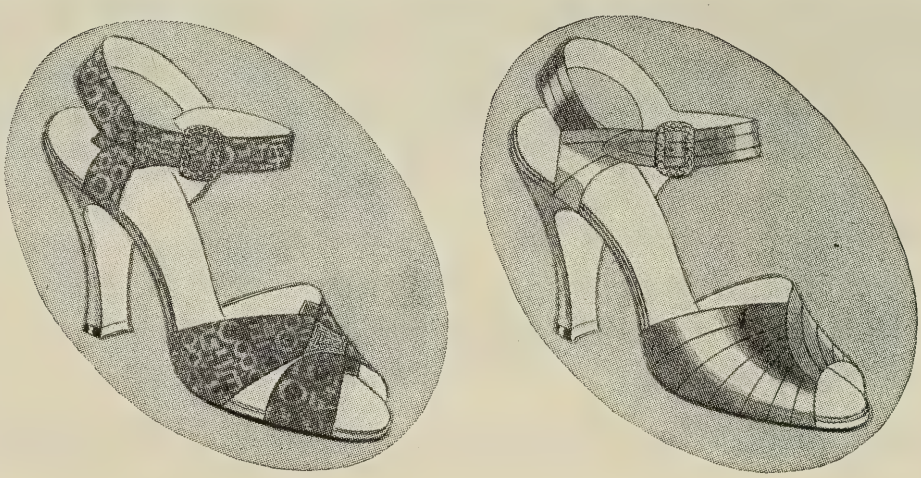
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of Hindemith's instrumental concertos. The transformation of the emotional tension into purely musical effects is accomplished by the same logical processes that we find elsewhere in his work.

"Hindemith's style has gained in tonal plasticity to the same degree that he has simplified his art technically. The few themes of the symphony are tonal symbols of extraordinary vitality and perceptibility, but at the same time they obey a logic that is subject to wholly personal laws. The effect is further increased by the circumstance that in the first part, *Angelic Concert* (based on the picture of the Nativity painted by Grünewald for the Isenheim Altar), and in the third part, the Vision of the Temptation of Saint Anthony, old church melodies are used. These ancient melodies constitute the true germ-cell of music; they determine its melodic and harmonic tissue.

"But this is nothing new in Hindemith's case. The liturgical modes have exercised a deep influence on his music. This influence is evident in his *Marienleben* and in *Das Unaufhörliche;* it breaks through again with all its force in *Mathis der Maler.* It seems as though Hindemith, after many digressions, were recurring to his works of a decade ago. The pathos, the subdued lyricism, the plasticity of the musical vision — all these appear to establish a connection between his most recent art and its earlier expression. . . .

"The simplicity of *Mathis der Maler* does not mean, however, that Hindemith is renouncing his principle of polyphonic development.



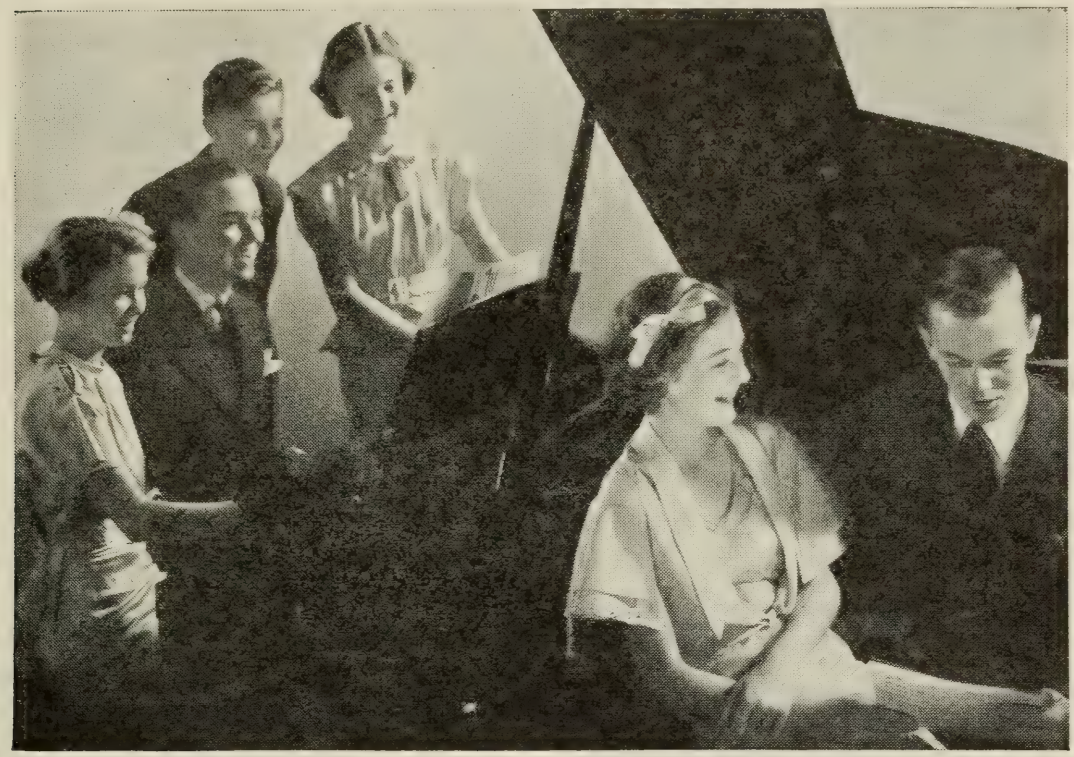
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Polyphony, counterpoint inspired by Bach, remains the basis of his musical thinking and feeling. In the course of the last few years, however, he has abandoned more and more all dispensable contrapuntal ballast, and has lightened his linear style. . . .

"This polyphonic style gains, in The *Mathis* Symphony, a symbolic force which is something entirely new for Hindemith. Without, as we have said, employing descriptive music in the ordinary sense, effects are obtained here which could not have been realized by means of dramatic expressiveness. In this connection, we must mention especially the last movement, the pictorial subject of which (the Saint tortured by fantastic beasts) stimulated the tonal imagination of the composer to an exceptional degree.

"The development of the three movements is singularly clear. The dynamic curve descends from the festive and happy *Angelic Concert* of the beginning to the quiet elegy of the *Entombment,* and then proceeds, after the music of the Saint's ordeal, to the concluding Hallelujah Hymn of the final visionary exaltation.

I. Angelic Concert

(*Ruhig bewegt — Ziemlich lebhafte Halbe*)

"The tonal basis of the symphony is D-flat, in the range of which there lie the old melodies used in the first and third parts. In the *Angelic Concert,* the tension between the tonalities of D-flat and G underlies the harmonic constructions of the movement. The Cantus firmus, *'Es sungen drei Engel'* ('Three Angels Sang'), which we hear first in the trombones (eighth bar), is developed dynamically upward.



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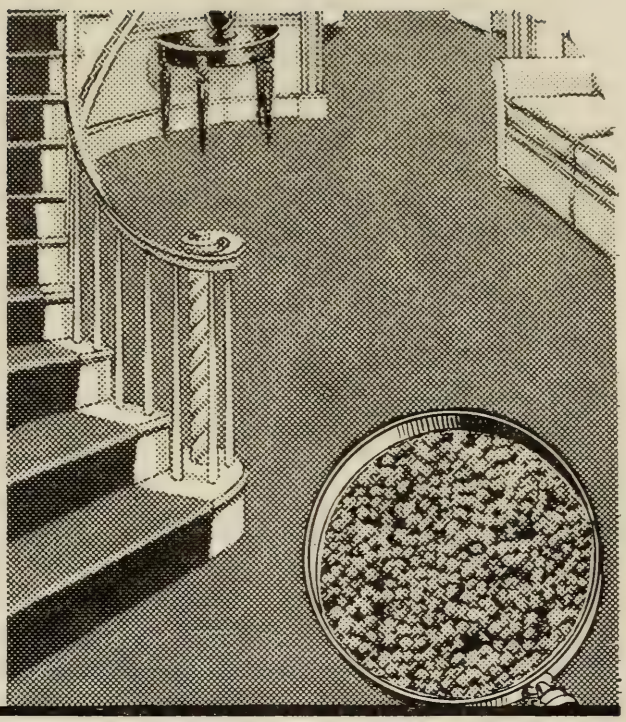
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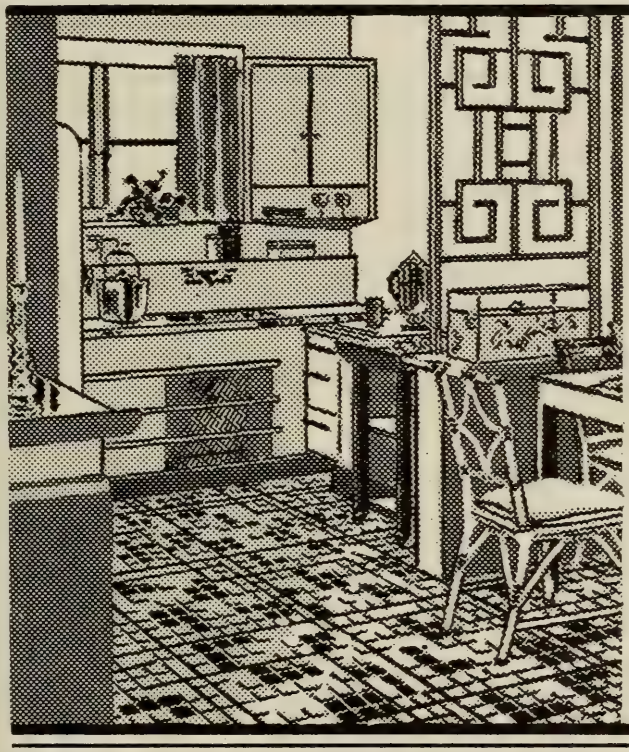
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This is followed by a quick main part, in three sections. The first section is based on a theme (flutes and first violins) which can be regarded as a model of Hindemith's style in melodic development — a melody which is signalized by its wavering between major and minor. A second theme follows (strings), of serener and more lyrical character. A third section deals with these two themes in a lightly hovering fugato, to which is added, again in the trombones, the 'Angel' melody. The last phrase of the 'Angel' melody leads back to that tender serenity which spreads over the entire movement, and which evokes for us the gentle radiance of Grünewald's incomparable representation of the Nativity. A concise coda forms a joyous close, fortissimo."

II. Entombment

(Sehr langsam)

"The two chief themes of the second movement, the *Entombment,* are typical of Hindemith's melodic style — the first with its purely 'linear' structure (muted strings, wood wind); the second with its intervallic structure of fourths and fifths (oboe, then flute, with pizzicato accompaniment). In wonderful simplicity ascend the melodic lines of the solo wood winds; and how beautiful is the effect of the plaintive call of the clarinet, after the short crescendo and the pause!"

III. The Temptation of Saint Anthony

(Sehr langsam, frei im Zeitmass — Lebhaft)

"It is the third movement which is executed in the broadest and boldest manner. From the visual tension of Grünewald's picture, an aural tension has been created. The power of the music is so marked that one might almost be induced to impart to this movement a poetic interpretation, although the themes are developed in a strictly linear manner, and even the most grandiose sound effects betray a cogent musical logic. Hindemith's art of tonal disposition is consorted with a power of fancy which astonishes even those who best know his works. The Temptation of the

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Saint develops over a tremendous tonal canvas, from the opening unison of the strings (bearing the quotation, *Ubi eras, bone Jhesu ubi eras, quare non affuisti ut sanares vulnera mea?*), up to the brass chorale of the final Hallelujah. The cycle of the key of D-flat is the foundation of the harmonic development, the symbol of Sanctity. The greater the struggle of the contesting forces, the more widely does the piece depart from this harmonic basis. The ascent of the string unisono, which is intensified in an astonishing manner by the opposing figure in the brass instruments, is a striking example of a crescendo developed in the linear manner. This heroic statement is followed by the first assault of the opposing forces (if this expression can be applied to so purely musical a process), with another theme for the unison strings. The solo wood winds answer, while the stream of motion flows on in the strings. A grandiose passage closes the first part of the movement. There is a long and elaborate working-out. The battle is already decided when the key of D-flat is again reached with the fugato. Clarinets, then the horn, recur to the theme of the unisono string introduction; we hear, in the wood winds, the hymn, *Lauda Sion Salvatorem;* and then, fortissimo on the brass, the Hallelujah leads us to a resplendent and triumphant close in D-flat major."

The symphony is scored for two flutes and piccolo, two oboes, two B-flat clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, timpani, percussion, and strings.

When *"Mathis der Maler"* had its first performance in Berlin, the magazine *Melos* commented on the new score:

"One must not mistake the superficial success for the actual value of works of art. The public, however, showed unusual enthusiasm over the performance of this modern work and its composer, far more than is usually the case in contemporary compositions, and without exaggeration one can see in this at least public recognition of that modern

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art which Hindemith represents. This was an important factor. Not the decadence and pedantry of the music-drama but a music springing from a living union with the old masters and, therefore, a growing, vital and deeply felt music is determining the future development of music. Paul Hindemith is its symbol.

"The performance was in itself a musical event of importance. Hindemith, in these three movements, reveals a completely new simplicity and plasticity. The tendency toward simplification may have been influenced by the general developments recently, but it has been definitely noticeable in Hindemith for the past three years; at the same time there is an obvious casting off of certain formal elements and the breaking through of a new intensity of feeling. That strong and pure emotion which pervades the 'Marienleben' and 'Cardillac' breaks through with great power in this symphony with irrefutable force."

(Reproductions of the Isenheim Altar paintings in color may be seen in the cases in the gallery.)

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THE ISENHEIM ALTAR OF MATTHIAS GRÜNEWALD

THE altarpiece of Isenheim, the masterly work of Matthias Grünewald, after the school of Altdorfer and Dürer, is a poliptych of eleven panels, a carved central shrine covered with a double set of wings — "the main work of Grünewald," says Arthur Burkhard * — "commonly considered the most imposing single monument of German painting. . . . It was ordered for the monastery church of St. Anthony in Isenheim, near Colmar in Alsace, by the abbot Guido Guersi, and its paintings were presumably completed by Grünewald several years before the abbot's death in 1516. During the reign of terror following the French Revolution, the altar was carelessly dismembered in order to save it from destruction. Subsequently almost all of the superstructure and some of the sculptured figures, which had been broken off, were lost, stolen, or destroyed. Fortunately, even though the altar has never been reconstructed, most of the figures and all of Grünewald's paintings have been preserved. These are today assembled for display in the Unterlinden Museum of Colmar, where they fairly overwhelm the visitor with their imaginative boldness, emotional power, brilliant variety of color, and sheer magnificence of design and execution."

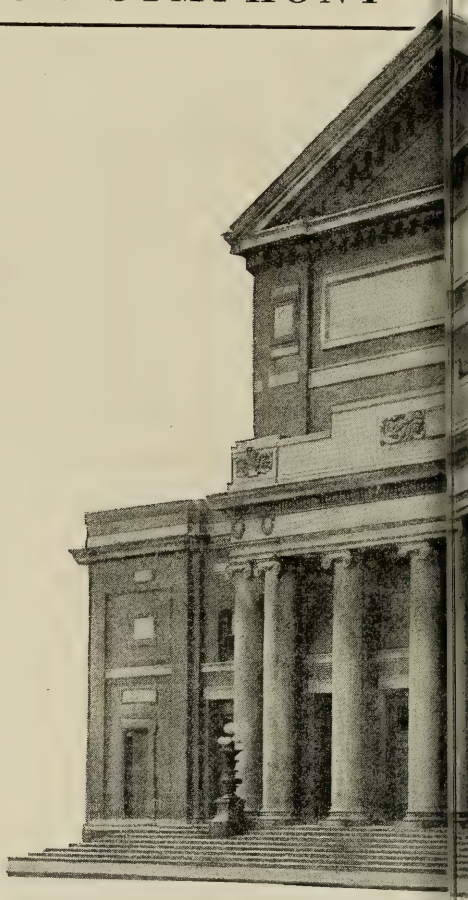
*These quotations are from Mr. Burkhard's "The Isenheim Altar," in the *Speculum*, January, 1934, published by the Mediaeval Academy of America, Cambridge, Mass.

For the Friday Afternoon concert-goer:

Symphony Hall wishes to call attention to the Lunch Room at the stage end of the first balcony (left) where a light lunch or refreshments may be obtained before the concert from 1.30 to 2.30 (also open during the intermission).

In this Building

will be held the third annual meeting of the Friends



To the Friends of the
Boston Symphony Orchestra:

The Third annual Meeting of the Association of Friends of the Boston Symphony Orchestra will be held on December 3, 1936, at four o'clock in the afternoon at Symphony Hall.

Dr. Serge Koussevitzky, with members of the Orchestra, will present a brief programme of music.

Mr. Jerome D. Greene, Director of the Harvard Tercentenary Celebration, will address the Society. The members will recall that the Boston Symphony Orchestra took part in the Tercentenary exercises with three concerts: one in Sanders Theatre, two in Symphony Hall and assisted in a service in the Memorial Church.

The Hon. Alvan T. Fuller has generously loaned from his collection, 17th and 18th century portraits and other paintings, including works of Van Dyck, Rembrandt, Reynolds, Gainsborough, Romney, Hoppner and Turner. The paintings will be on view in the foyer.

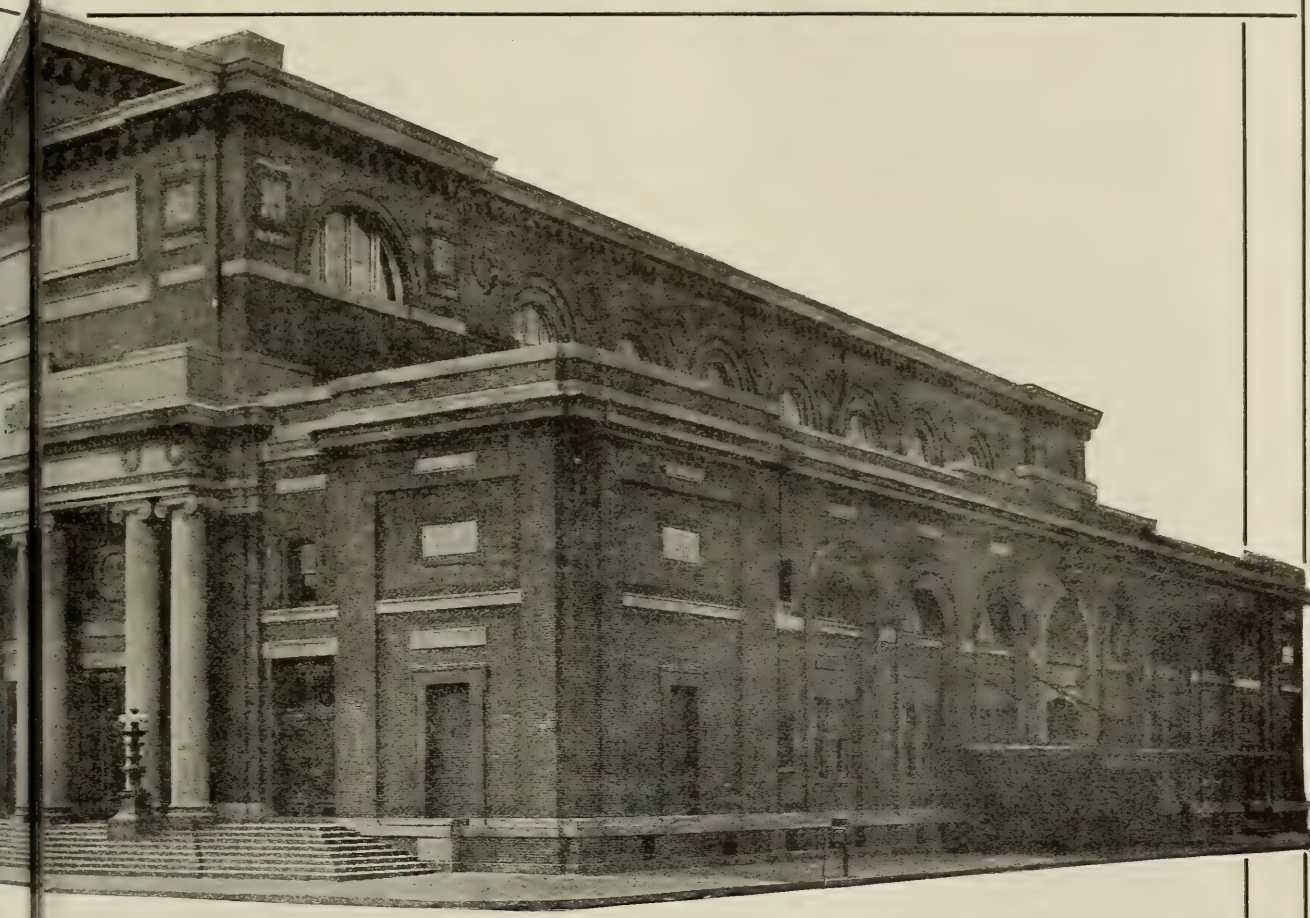
At the conclusion of the meeting there will be a reception for the members of the Orchestra and the Friends at which tea will be served.

It is suggested that members should remind their friends who have not joined our Society, that prompt enrollment will enable them to be present at the gathering on December 3.

Very sincerely yours,
EDWARD A. TAFT
Chairman, Friends of the
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DECEMBER 3 • an

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¶ This is SYMPHONY HALL, the first auditorium in the United States built for musical purposes on strictly scientific principles of acoustics. Wallace Clement Sabine, then professor of physics at Harvard, was the acoustics consultant. By the insistence of Major Higginson, every specification of Sabine was followed out by the architects McKim, Meade and White, and by the builders. Sabine's calculations foretold that, provided the architects heeded his requirements, the hall would reverberate 2.3 seconds with the tone C 4 (512 vibrations per second). And it did. ¶ Inside, the oblong auditorium appears very lengthy from the stage. In fact, when Lady Margot Asquith viewed it before a lecture, she exclaimed: "Must I speak in this railroad tunnel?" Afterward she declared that never before had her voice rung so clear. ¶ It was for acoustical reasons that McKim and Sabine installed the niches containing plaster reproductions of Greek and Roman statues, familiar landmarks to concert-goers since October 15, 1900. On that date Major Higginson officially opened the present Symphony Hall, the home of the Boston Symphony Orchestra.

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To enroll as a Friend of the Orchestra, simply make out a cheque or sign a pledge card to Boston Symphony Orchestra, for whatever amount you care to contribute and mail it to E. B. Dane, Esquire, Treasurer, 6 Beacon Street, Boston. *Gifts to the Orchestra are deductible donations under the Federal Income Tax Law.*

eeting of the friends

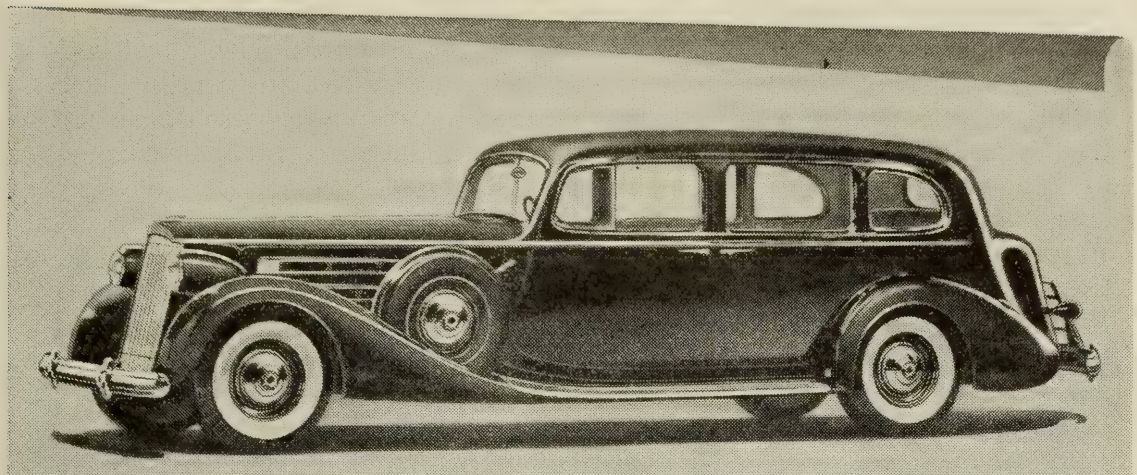
"*The Concert of Angels* was a companion panel to the *Incarnation.* The painter's rampant fantasy, expressed in a dazzling array of prismatic colorings, in the architectural decoration, in the ethereal perspective of heads and wings, is extended to the bowing technique of the angel in the foreground, playing a bass viol. Behind him rise two pale-rose marble steps which support a richly decorated, fantastic little tabernacle. The polychrome architecture and sculptural decoration, both of human forms and designs from nature, brightened with gold and different shades of red are varied and colorful; no less the celestial choir, some of whose members, with brown exotic features and gay feathered headdress, of green, blue, orange, and red, approach the grotesque. The whole is vibrant with life, the figures of the floating angels becoming ever smaller as they reach far back to the depths of the chapel or rise to its very top, the gesticulating sculptured forms of the three prophets appearing to grow from the capitals and pillars of the little temple. The restless forms of scrolls and leaves on the architecture stand out sharp and clear against the dark background; the different groups of angelic figures make less abrupt transitions from dark to light. The brightest spot of all is the figure of Mary kneeling in the smaller opening of the temple, a crown of pointed fragile leaves like tongues of flame upon her head. The large luminous yellow, orange, and red gloriole surrounding her upper body outshines the light of the moon and sun with its intense brilliance, fairly inflaming the angels above her head. Behind her the chapel sinks again into the darkness of night."

"*The Entombment* is the predella, the footpiece to the large, poign-

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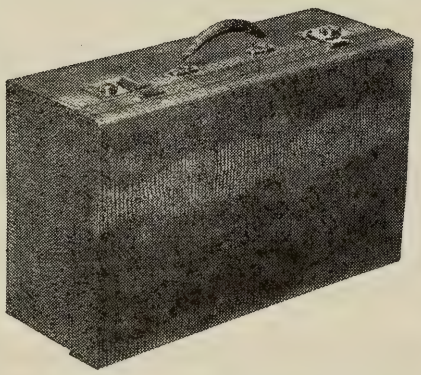
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ant central panel of the Crucifixion. The despairing complaint of the group at the left in the Crucifixion is somewhat subdued in the scene of mourning on the predella. Noisy protest here yields to silent tears, stormy emotion to resigned calm, dramatic intensity of the passion to a lyric mood of elegy more befitting the quiet scene of lamentation. The life-size body of Christ, half reclining in the foreground to the right, is supported under the arms by John, a figure much smaller and very discreetly treated. The treatment of the dead body is realistic in detail, in the careful indication of sinews and muscles, with the hands stiff in death, gaping wounds in the feet, thorns sticking in the flesh, but it is no longer horrible or repellent. The drapery is less disturbed, the hair smoothed, the expression of pain in the pale tear-stained faces of Magdalene and Mary considerably softened; the gesture of their clasped hands, elaborated with loving care, is more restrained. . . . Before the empty tomb, almost exactly in the centre of the free space, lies the crown of thorns, withered and dead. There is a mild melodious harmony throughout the balanced symbolical landscape, which is suffused with soft natural evening light, equally distributed over the entire expanse. The different shades of blue, of red, brown, and green are, furthermore, combined in a surprisingly modern manner, making the scene of mourning the most beautiful in coloring of the entire altar."

"*The Temptation of St. Anthony* is in disturbing contrast to its calm counterpart – the panel of St. Anthony in conversation with St. Paul, the Hermit. The so-called temptation of St. Anthony more nearly resembles an assault. One discovers the poor tortured saint, prostrate



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and apparently helpless before the attack of a veritable chaos of monstrous demons that swarm down upon him from all sides. The devils are imaginary combinations of all kinds and conditions of men and beasts, their parts curiously assembled from different creatures of the entire animal kingdom. In the foreground a small dragon, with what looks like a turkey's head, picks at the saint's right hand, which holds a rosary and staff. At the right a feathered foe with an eagle's head, long birds' legs, and a muscled fleshy human forearm raises a knotty threatening club. Next looms a gaping fish mouth, which seems to belong to a sort of hippopotamus. Completing the vicious circle, appear other uncanny beasts that pull apart the fallen saint's mantle, tear his hair and lunge forward to strike him with bones and sticks. In the left hand corner squats a horrible creature, human in face and form but with webbed feet, his arms, legs and swollen abdomen covered with loathsome running sores."

According to the *"Legende dorée"*:* "And anon they came in form of divers beasts wild and savage, of whom that one howled, another siffled, and another cried, and another brayed and assailed S. Anthony, that one with the horns, the others with their teeth, and the others with their paws and ongles, and disturned, and all to-rent his body that he supposed well to die. Then came a clear brightness, and all the beasts fled away, and S. Anthony understood that in this great light our Lord came."

* English translation of William Caxton.



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NOTES ON CONDUCTING

Conversations with Koussevitzky

In the current (December) issue of *The Atlantic Monthly* is an article based upon an interview with Serge Koussevitzky, by Sylvia G. Dreyfus. Mrs. Dreyfus reports interesting conversations with the conductor on programmes, interpretations, audiences. Two excerpts are here quoted by kind permission of the editors:

" 'One hears so much discussion these days,' said I, 'about the relative merits of conducting with and without a score — especially since Boston has seen several eminent conductors who lead their orchestras without music. I find, among the listeners, considerable difference of opinion. One of my musical friends says that it makes her nervous and takes her attention from the music when a conductor directs from memory; she is constantly afraid that "something will go wrong," and she can neither relax to enjoy the concert nor concentrate and forget the conductor. On the other hand, many people are so impressed by the memory feat of the leader who uses no music that for them the whole performance takes on added interest. Do you think there is actually any difference in the effect achieved by the conductor?'

" 'To my mind this is a purely individual matter. One man feels more comfortable without a score, another more comfortable with it.



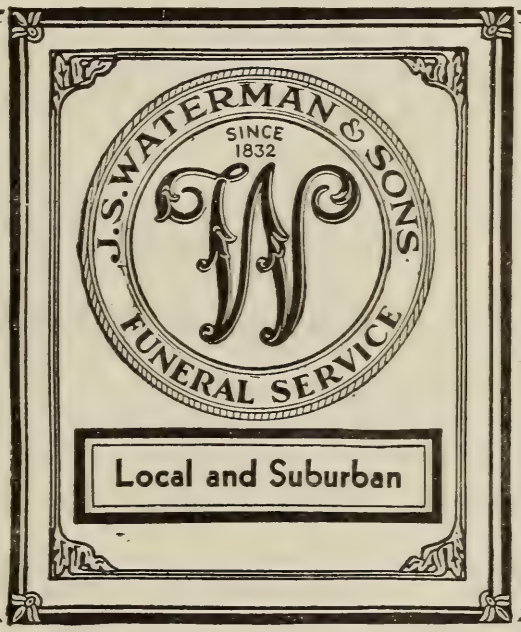
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You will find that almost always a pianist-conductor will conduct from memory, because he is used to memorizing vast quantities of music for performance as a soloist and continues to do so in his orchestral work. If you are asking me why I use a score,' – there was a twinkle in his eye as he answered my none too subtle question, – 'I can only say quite simply that I have never made a practice of working without one. As a soloist I was, of course, accustomed to play everything from memory. But I have never carried over that habit into my conducting. I am certain that any first-rate conductor knows his scores well enough to dispense with them entirely, so his choice is a personal one. As long as he feels completely free in the method he has chosen, how can there be any difference in the effect of his performance? If he is nervous without a score, the audience will be aware of it at once; if, on the other hand, he feels bound, tied down, when he uses one, they will be equally sensitive to his mood. There is this to be said, however: unless a man has an absolutely phenomenal memory, his determination never to use a score will in some degree limit his repertoire. We have, alas, just so much time for what we want to do – and there seems to be no limit to the amount of music that we must study and perform.'

" 'You spoke a moment ago,' he continued, 'of audiences and their reaction to the conductor. Do you know, I often wonder if the public realizes the part they play. The contact with the audience – that is as vital to the success of an orchestral performance as it is to an individual musician, actor, or speaker. This contact, I believe, is of equal importance to the audience. To listen eagerly in company with other listeners is a rich experience; the waves of attentive sympathy which



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travel through an interested audience create an almost electric effect upon both hearer and performer. So! These currents the conductor has to set in motion. When he succeeds in establishing the contact, a good performance is assured.' "

"Koussevitzky's study is a large sunny room, neat and simple and bare. It contains countless musical scores, a grand piano, a chest of drawers, two easy chairs, and one stiff little armchair in front of his worktable. On the table is a music stand, two or three volumes of music, a fat pencil, two stop-watches, and a Russian Bible. No extraneous details, no pictures, no mementoes to catch the eye: this is a place for concentration.

"When he came into the room I was examining the score of Bruckner's Seventh Symphony which lay open on the table. The only marks on its pages were the blue-penciled *f*'s and *p*'s and the bold crescendo and diminuendo arrows with which Koussevitzky occasionally enlarges the printed symbols in order to see them more readily when conducting.

" 'Can you read music?' he asked.

" 'Well, up to a point,' I murmured apologetically. 'Not, I fear, what *you* would consider reading music. I can follow choral music or a solo instrument and play a simply melody. With a little more effort I think I might be able to follow an orchestral score at a concert.'

"He interrupted me with a laugh. 'Why try? Unless you are a serious student of music and wish to learn how certain effects are achieved,

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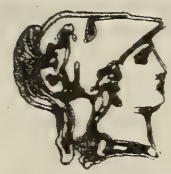
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you will gain nothing at all by bringing a score to a concert. On the contrary, you will lose, because your attention is divided, you cannot give yourself up to the music, you are cheating yourself of the supreme enjoyment.'

"Accepting this advice with relief, I remarked that I was puzzled to know how a conductor begins his study of a composition. In answer, Koussevitzky picked up the shining new score, as yet unmarked by his blue pencil, of Roussel's Fourth Symphony.

" 'Look at this first page. It happens to be very simple. When I was young – a hundred years ago! – I would study that music first horizontally, line by line, then vertically, measure by measure, to make sure that I had missed nothing. Then I would read it all together. Now, naturally, I no longer study separately the horizontal and the vertical, for I hear it in my mind at the same time. Occasionally, when the dissonances are so sharp that I do not trust my mind's ear to hear them accurately, I play a few measures on the piano. Then the work begins – the work which is required before the music can be brought to life by performance. I study, study, study. I study the notes and I contemplate the purpose of this piece of music; then finally I arrive at a point where I feel that I realize what the composer wished to say, what is the true meaning of his music. This procedure is the same for programme music as for absolute music – no so-called "programme" gives anything but the mere outline of a composer's thought.'

"He looked intently at the music in his hand as if he would wrest some secret from the rows of little black notes.



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" 'The composer's thought! That is the key to the mystery, a key not always easy to find. You know, it is an error common to many whose musical education is incomplete to think that everything lies in the printed page of a composition. They sit at a concert with the score on their knees, following so carefully that they can hardly listen to the music. "Ah!" they murmur, — even in their excitement they must remember they are in the concert hall, — "Ah! What is that accent? Why that pause? It is not indicated here on the printed page. It is wrong!" Then they scribble little indignant notes on the margins of their nice clean music. . . . What they do not realize, perhaps have not had time to learn, is that there is more to a score than the simple ability to read it will reveal. Tempo is retarded to clarify modulations, to reveal harmonic beauties of certain passages; accents are emphasized to point a phrase and make it more expressive. These liberties are accorded the interpreter by the composer. As an example of the greatest living composer's attitude on questions of this kind, I must tell you about Sibelius. I was working on his Fourth Symphony and was much troubled by the tempo in one movement. I wrote him, asking his advice, saying that I simply could not feel the tempo as it was indicated in the score. His answer was, "The right tempo is as *you* feel it." ' "

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KALINNIKOV is remembered as a talented young musician of the Moscow School in the nineties whose career was prematurely cut short when he died from tuberculosis. He was born in poor circumstances, his father being an official in the Russian police service. He attended the Theological Seminary at Orlov and conducted the choir there. At eighteen he went to Moscow in the hope of better musical advantages, and entered the Music School of the Philharmonic Society. There he studied composition with Ilyinsky and Blaramberg, also studying the bassoon. A fellow student at the Conservatory was Serge Koussevitzky. Graduating with honors in 1892, he was shortly appointed assistant conductor of the Italian opera in Moscow.

His health soon forced him, however, to relinquish all professional activities and to seek the more healthful climate of the Crimea.

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There, through the remaining years of his life, he devoted himself to composition. He wrote two symphonies, the first in G minor, the second in A major; two orchestral intermezzi; a suite; two symphonic pictures, "Nymphs" and "The Cedar and the Palm"; the cantata, "St. John Chrysostom"; a ballad for voices and orchestra, "Roussalka"; incidental music to A. Tolstoi's play "Tsar Boris"; a prologue for an opera "Eighteen Twelve"; a string quartet; songs and piano pieces.

The First Symphony is scored for two flutes and piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, harp and strings. It was first performed at Kiev in 1897 under the direction of Alexander Winogradski. It was likewise played in Vienna in that year, and shortly afterwards in St. Petersburg, Berlin, Paris, and other cities. The first performance in Boston took place at these concerts April 1, 1921, Pierre Monteux conducting (the only previous performance by this orchestra).

The following analysis of the Symphony was prepared by Felix Borowski for the programme books of the Chicago Symphony Orchestra:

"I. (Allegro moderato, G minor, 2-2 time.) The principal subject begins without introduction in the strings, at the fourth measure a

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phrase being given out by the horns. A variant of the theme is continued by the flute and clarinet over a syncopated accompaniment in the strings. The second subject makes its appearance in the horns, violas and violoncellos, accompanied by syncopation in the flutes and clarinets and by occasional pizzicato chords in the violins. The theme is taken up by the violins and higher wind instruments. There are suggestions of the first subject in the coda, and following a ritardando the exposition is given repetition.

"The development concerns itself, after some twenty-five measures of preliminary matter, with extensive working out of the principal theme. The second subject is then developed, following which there appears a fugal treatment of the first two measures of the opening theme, its subject being announced by the second violins.

"The Recapitulation presents the principal theme in the oboe and bassoon instead of, as before, in the strings. The latter, however, play the continuing phrase given in the exposition to the horns. The second subject, now in B-flat, is played by all the strings, the syncopated accompaniment figure being given to the flutes and clarinets and an added fulness of harmony being supplied by the harp. The coda includes a suggestion of the first subject played by the oboe (syncopated accompaniment in violas and second violins), its last ten measures being played *ff* by the full orchestra.

"II. (Andante commodamente, E-flat major, 3-4 time.) Eleven

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measures of introductory material in the harp and muted first violins precede the principal theme. Note in this material the curious fifths played by the harp and certain wind instruments. The opening subject is sung by the English horn and violas, at the seventh measure giving way to the clarinet and violoncellos. The key changes to B (Un poco più mosso) and a new melody is heard in the oboe over an accompaniment in the strings and harp. There is a gradually increasing sonority of tone and quickening of the time. The violins play the opening theme on the G string, with the second subject working against it in the flute. This is worked over at some length, and leads to a return to the material heard at the beginning of the movement, this repetition bringing the movement to a tranquil close.

"III. Scherzo. (Allegro non troppo, C major, 3-4 time.) The principal subject opens at once vigorously in the strings, its second phrase being given to the clarinets and bassoons. This is developed and another idea is thundered out fortissimo by the full orchestra, still in C major. The first theme returns and is given further development. The trio (Moderato assai) whose subject is given to the oboe, lightly accompanied by the strings, is of contrasting character. The pedal point in the violoncellos — thirty-five measures in length — is worth notice. The return to the material of the first division of the piece is preceded by seven measures of introductory matter in the original time, ending with a descending scale in all the strings and wood winds. The subject matter is put forward much as in the opening section of the movement.

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"IV. Finale. (Allegro moderato, G major, 2-2 time.) The construction of this movement is of interest, as much of its thematic material and development is drawn from the subject in preceding movements. It opens with a statement, in the strings *forte,* of the principal theme of the first movement. An upward scale in the strings and wood wind leads to the first subject proper, in G major. After twenty measures of this, a second theme appears in the clarinet, lightly accompanied by the harp and strings. There is a crescendo and the first subject reappears *ff,* the second subject being also worked over. There is also heard the subject which was the second theme of the opening movement. A long crescendo leads to a climax upon which the first subject is vociferated by the brass in augmentation, a shower of eight-note passages rushing against it in the strings and wood wind. The second subject is played on the G string by the strings. An organ-point on D leads to a climax *ff,* at the height of which the key changes to E-flat and the time to 3-2. At this point the brass thunders out the subject of the slow movement. There is a sudden piano, and a passage for the first violins is succeeded by a new section (Allegro con brio, G major, 2-2 time) in which a lively subject is given out by the strings and wood wind. In the course of the working over of this, certain portions of former themes are used. The subject of the Andante is again vociferated by the brass, and this section brings the symphony to an end."

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MOZART.....Symphony in C major, No. 34 (Koechel No. 338)

SOWERBY.....Concerto for Piano and Orchestra No. 2 in E major
(First performance)

FRANCK.....Symphony in D minor

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SATURDAY EVENING, DECEMBER 5, *at* 8:15 *o'clock*

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EXHIBITION

Paintings by Frederick Eldridge Lowell (1874–1933) may be seen in the First Balcony Gallery, together with music, letters, and pictures of the composers whose works are in the current repertory.

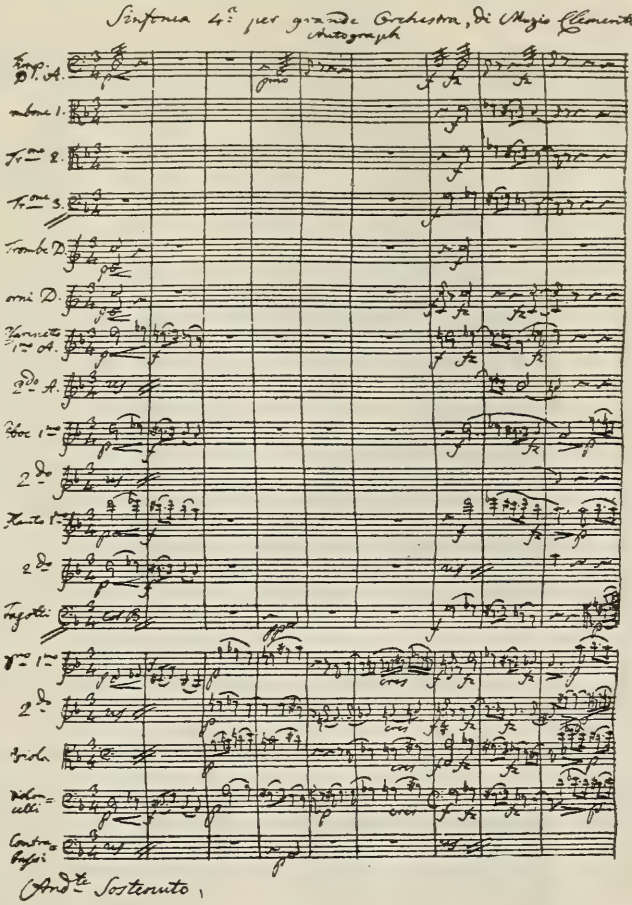
Mr. Lowell, who was the first Treasurer of the Orchestra under its Trustees, and himself a Trustee from 1918 until his death, embodied the two arts of music and painting. He might have continued the development of his charming gift of song without abandoning the practice of his profession. Not so with his painting. As he neared fifty, he retired from the conduct of affairs, and devoted himself wholly to the painter's art. First and last he was largely self-taught, with results far surpassing his modest estimate of them. Many of the better-known water-colors were produced in his later years, before which he had done most of his work in oils.

Thanks are due to the following, whose kindness has made this exhibition possible:

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A Lost Symphony Restored

For almost a century an air of mystery has hung over the disappearance of the symphonies of Muzio Clementi, a remarkably versatile musician, and a famous contemporary of Beethoven.



Introductory page of Clementi's Symphony in ***D,*** *which is to have its first American performance at the symphony concerts next week (from the autograph manuscript in the possession of the British Museum).*

The symphonies, praised in London and continental cities as "the greatest since Haydn and Mozart," completely disappeared at his death (1832) — this despite the fact that he left his estate in perfect order, and willed all of his manuscripts to his widow. A few fragments acquired by the British Museum in 1871 were sufficient to fire the musical experts with enthusiasm to find the missing scores. In 1917, an English musicologist named Dr. William H. Cummings died and left Clementi manuscripts which proved to include four symphonies almost complete. These were sold at public auction and acquired by the Library of Congress at Washington, D.C.

Georges de Saint-Foix, who for years had been in search of the lost manuscripts, came to America to study them. It was not until 1934, however, that Alfredo Casella restored the first two of these symphonies into performable shape. The missing introduction to the Symphony in D major he found in the possession of the British Museum. Mr. Casella gave the two symphonies their first performance after more than a hundred years, in Italy in December 1935, and January 1936. They have been duly published and the printed scores reached this country a few weeks ago.

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The *New York Sun*, Friday, November 20, 1936

Boston Symphony Concert

Koussevitzky Offers Haydn, Debussy and Beethoven Works to Open Season

By W. J. HENDERSON

The Boston Symphony Orchestra began its fifty-first season in this city with the concert of last evening in Carnegie Hall. It was a concert to be held long in lively remembrance. There was not a moment when the hearer did not feel glad that Boston was sufficiently close to New York to permit of regular visits from this group of virtuosi led by a conductor of authority, enthusiasm and understanding.

One sometimes is lost in wonder at the glory of the tone of the Boston orchestra, so rich, so lucent, so filled with delicate qualities and withal so virile and forthright. And with the tone go finish, precision, unanimity and infinite elasticity. It is a great orchestra and is greatly directed.

Last evening's program was compact, yet generous. There were three numbers, of which the first was Haydn's B-flat symphony, No. 102. Hearing this composition as it was performed last night one is tempted to revise all his conceptions of Haydn. Rubinstein's lofty condescensions, his pat on the back for the genial old gentleman who brought his beloved Viennese every day a musical lollipop, becomes ridiculous. This is no mere stick of candy, but a beautifully fashioned score, full of fancy, touched with gentle humor, ascending at times to regions of stormy emotion and at others descending to levels of elegant sentiment, but always with the grace of a courtly period and the occasional naïveté of a humble mind, and all conveyed with such a mastery of the fundamentals of orchestration one can hardly believe that since the work was written Berlioz and Wagner revolutionized the art of instrumentation.

There have been few orchestral performances in this town so nearly approaching utter perfection as that of the Haydn symphony last evening. Not a detail was slurred, not a minor nuance neglected, not a single fragment of episodic character obscured, yet all was knit firmly into a strong and satisfying whole. The exquisitely poetic treatment of the broad introduction, the polished delivery of the slow movement, the impressiveness of Haydn's sudden modulations and exclamatory outbursts—which must have disturbed the sedate music lovers of London in 1795—and the scintillant finale, all were played with extraordinary smoothness and finesse. The audience was quick to perceive the excellence of the performance and its applause, given liberally to the conductor, increased in volume when the orchestra stood to receive the approbation of the public. If anyone entertained a doubt about the genius of Haydn he must have had it painlessly extracted by the performance of this B-flat symphony last evening.

The second number on the list was Debussy's tripartite orchestral sketch, with the title *"La Mer."* Here again the virtuosity of the orchestra was displayed splendidly. The music had the glow, the mystic glamour, the melting of tones and fusing of instrumental parts needed for a compelling evocation of its magic. Mr. Koussevitzky had not now to demonstrate his command of

the Debussy idiom. He has long been known as one of the foremost exponents of this highly individual method of expression.

The concert came to its conclusion with Beethoven's fifth symphony. Thus the first concert of the new season presented three works, one representing the best thought of the early classical period, another the rich product of the impressionistic delineation almost created by Debussy, and the third the day of the crossing of the bridge between the two eras. There was no novelty. The Boston organization infrequently comes without one, but Mr. Koussevitzky is reserving it for tomorrow afternoon, when we shall learn something about the late adventurings of young France. We may hazard the conjecture that even then we shall not forget the preaching of the gospel according to Haydn.

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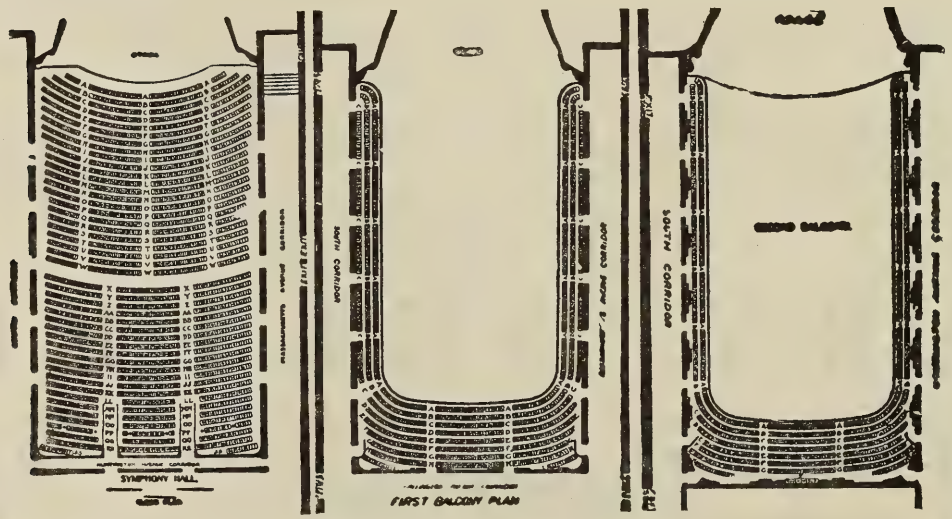
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Boston Symphony Orchestra

INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By JOHN N. BURK

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INTRODUCTION

A history of the programme book reveals that early in Gericke's leadership the audiences were provided with a 32-page pamphlet containing historical and analytical notes prepared by Mr. George H. Wilson. During the season of 1888–89, the editorship was transferred to the accomplished hands of Mr. William Apthorp. In 1901 Mr. Philip Hale took up this work. It was under him that the programme book reached its present proportions and a position fully justifying the comment of Mr. Olin Downes at the meeting of the Friends of the Boston Symphony Orchestra last spring that "In themselves, the programme books would have given the Orchestra a special fame."

The familiar terra cotta cover dates back more than forty years. On the cover of the programme books of 1895–96 appeared for the first time the pen and ink design of Mr. L. S. Ipsen — cherubs blowing trumpets atop a laurel wreath.

A NEW EXHIBITION

The Honorable Alvan T. Fuller has granted to the Boston Symphony Orchestra the rare opportunity of showing four of his Romneys, a Hoppner, a Reynolds, a Gainsborough, a Turner, a Van Dyck, and a Rembrandt. These ten pictures, as important a group as could be selected from any private collection, will be on view in the foyer for the Symphony Hall audiences of December 3, 4, 5, 6.

Last April, Mr. Fuller generously lent six masterpieces of the Spanish painter Zuloaga. This year England's golden age of portraiture constitutes the major part of the present show. In addition to the English school of portrait painters, there is a Turner landscape, a Venetian scene, signed with those famous initials "JMWT," a painting which was exhibited at the Royal Academy in 1843. Anthony Van Dyck, the Fleming who became court painter to the English King Charles I, is represented by the portrait of Princess Mary

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Edward Sackville West in the New Statesman. Illustrated $4.00.

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Brahms

completed in 1640. This canvas, the subject of which was the daughter of a king, Charles the First, mother of a king, William the Third and Wife of Prince William of Orange, came from the collection of Lord Normanton in whose family the picture had been for at least



PRINCESS MARY

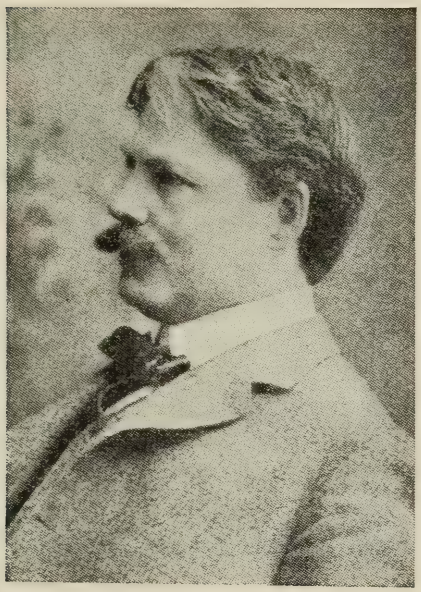
half a century. The Rembrandt Van Rijn "Portrait of a Man," signed and dated 1655, belongs to Rembrandt's last years, a period of rare beauty and power, examples of which are rare in America.

Symphony audiences are especially fortunate, for example, to view Master Heathcote, that singularly handsome youngling for whom Gainsborough interrupted a vacation intended for rest and recreation, in order to paint this celebrated picture, or Romney's "Lady Wray," a portrait never out of Tillingham Castle until it was taken from London. Former Governor Fuller's collection, of which these ten paintings are but a part, is a treasury of the most important canvases in this country, for that matter, anywhere.

MacDOWELL ANNIVERSARY

If Edward MacDowell were still living, he would be seventy-five years old

on Friday, December 18th next, on the afternoon of which day the American composer's Second Pianoforte Concerto will be performed by the Orchestra with Mr. Howard Goding. The association of MacDowell and the Boston Symphony Orchestra was long and friendly. The American composer dedicated to this orchestra his "Indian Suite," which has been performed many times at the symphony concerts. The Second Piano Concerto, composed in 1885 at Wiesbaden, was first performed by him shortly after his return to America in New York, under the directorship of Theodore Thomas (March, 1889). In the following month (April 13), MacDowell performed the work at a Boston Symphony concert, Wilhelm Gericke conducting. He subsequently played both of his piano concertos with this orchestra on several occasions.

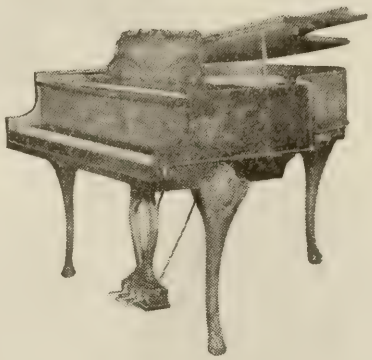


EDWARD MACDOWELL

It is interesting to note that when Howard Goding first appeared with the Boston Symphony Orchestra, he played this same concerto. The concert was in Sanders Theatre, Cambridge, in December, 1917.

(*Continued on next to last page*)

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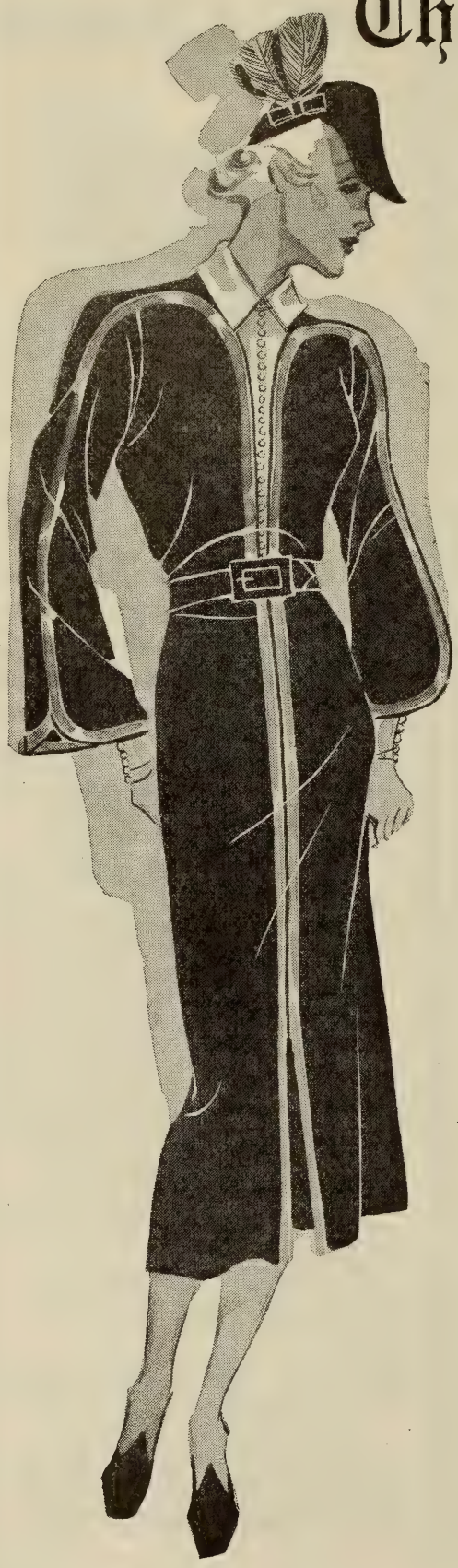
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SATURDAY EVENING, DECEMBER 5, *at* 8:15 *o'clock*

HANDEL.....Concerto Grosso for String Orchestra, *Op.* 6, No. 6 in G minor

Larghetto e affetuoso — Allegro ma non troppo — Musette — Allegro — Allegro

CLEMENTI.....Symphony in D
(Revised by ALFREDO CASELLA)

I. Andante sostenuto; Allegro vivace
II. Larghetto cantabile
III. Minuetto pastorale
IV. Finale: Allegro molto vivace

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WAGNER.....Overture to “Tannhäuser”

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CONCERTO GROSSO FOR STRING ORCHESTRA, *Op.* 6, No. 6, IN G MINOR *

By GEORGE FRIDERIC HANDEL

Born at Halle, February 23, 1685; died at London, April 14, 1759

IN 1739, twenty years after Bach composed his Brandenburg concertos, Handel in London wrote these *concerti grossi.* Both composers based their style upon Italian models, whence instrumental music all derived at that time. Both knew their Corelli and Vivaldi: Handel had consorted with the former at Rome, and Bach had carefully copied the works of the latter. Yet it takes no dissertation to show how very different are the orchestral concertos of the *Capellmeister* at Cöthen, and the magnificent musician then so familiar in London's theatres, who may almost be said to have composed before his public.

There follows Rolland's description of the Sixth Concerto Grosso:

"One ought to know especially the Sixth Concerto in G minor, the most celebrated of all on account of its magnificent Musette. It opens with a beautiful *Larghetto,* full of that melancholy which is one of the dominant sentiments with Handel, and one of the least observed by most people: melancholy that is, in the sense of the *Malinconia* of

* Last performed at these concerts April 26, 1935.

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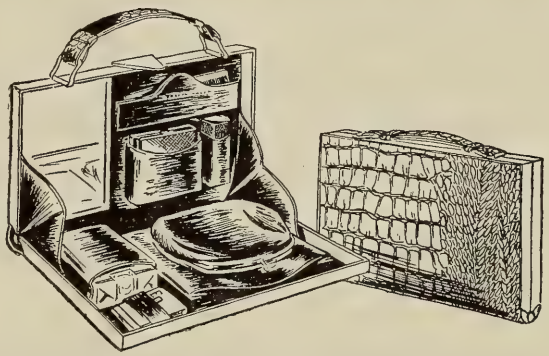
The various pentatonic scale formulas used in the "Foundation Technique" books are decidedly intriguing to the ear . . . and it may unreservedly be said for Mr. Woodhouse's comprehensive system that every open-minded teacher will be able to find in it something of substantial value for the strengthening of his technical armor and the enlarging of his scope of results. — *Musical America.*

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Dürer, or of Beethoven — less agitated, but still profound. We have already encountered it in the Second, in the Third, and in the Fourth Concerto. Here it is found in an elegiac monologue, punctuated by pedal points; then in the dialogues of the *Concertino* and of the *Tutti* responding, like the groups of the ancient classical chorus. The *allegro ma non troppo* fugue which follows it, on a twisting chromatic theme, is of the same sombre colour. But it is the lusty march of the disciplined fugue which dispels the fantastic shadows. Then comes the *Larghetto,* three-four time in E-flat major, which Handel calls a Musette, and which is one of the most delightful dreams of pastoral happiness. A whole day of poetic and capricious events gradually unrolls itself over the beautiful echoing refrain, then the movement slackens, nearly going to sleep, then presses forward again, acquiring a strong, joyous rhythm, a pulsating dance of robust youths, full of bounding life.

"In the midst of this picture an episode, rustic and frolicsome, is introduced. Then the broad subject of the Introduction recurs with its refrain of quiet joy, nature's own smile.

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SYMPHONY IN D (NO. 2)

By MUZIO CLEMENTI

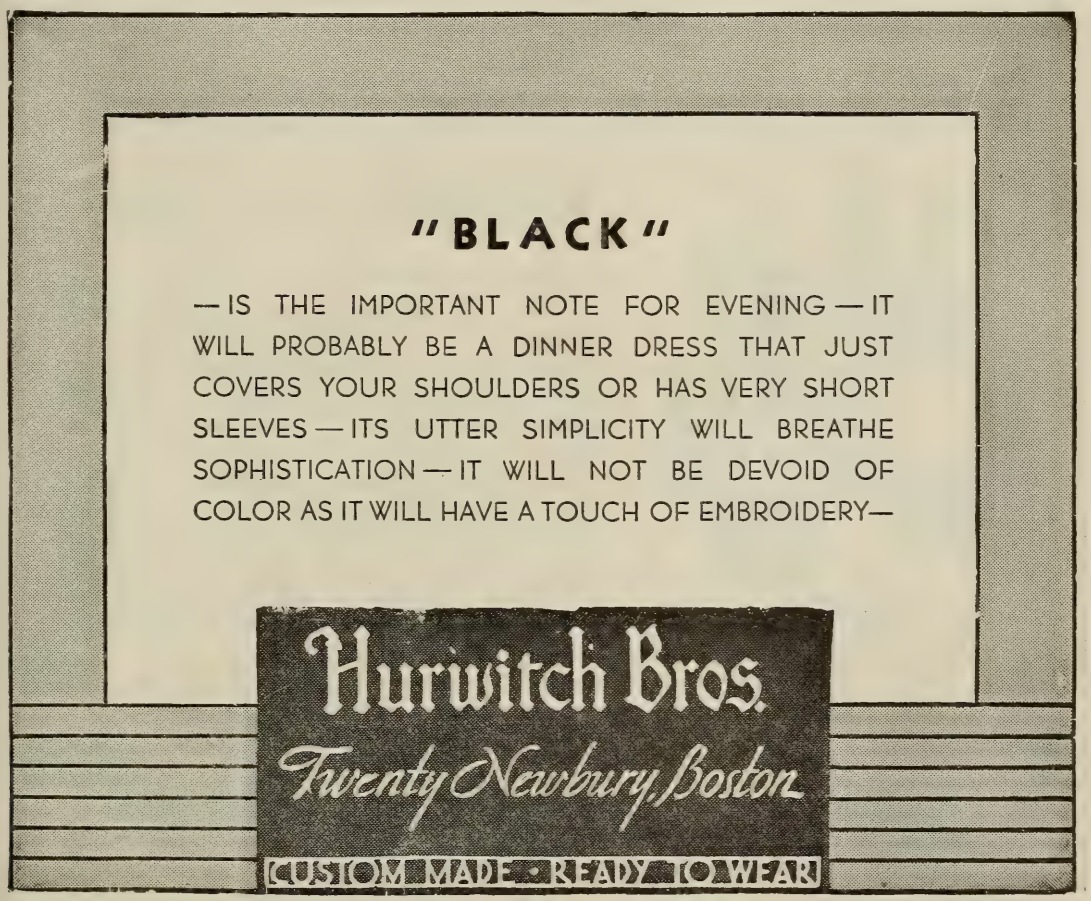
Born in Rome, 1752; died at Evesham, Worcestershire, England, March 10, 1832

(Revised by ALFREDO CASELLA)

Born in Turin, July 25, 1883

CLEMENTI has long been known as an anglicized Italian who wrote sonatas and sonatinas innumerable; who left a monument of pedagogy in the one hundred progressive studies for the aspiring pianist, which he called the *"Gradus ad Parnassum."* The recent discovery, a hundred years after their time, of four symphonies by Clementi reveals his art in a new aspect. The loss and restoration of the manuscripts makes a tale as interesting as the remarkable career of the composer himself.

Muzio Clementi was one of those rare musicians who, beginning his career as a childhood virtuoso, survived to enjoy a vigorous old age, and lived to span extensively the art of two centuries. He was born to the harpsichord style of Scarlatti, developed the pianoforte from its early to its perfected state, finally gave a prophetic impulse of romance to his art, while preserving its old beauty of symmetry. Two



incidents in the life of Clementi will picture the extent of the road which he travelled. The first is in the year 1781, when the young man of twenty-nine matched his powers with those of Mozart, four years his junior, as the two exhibited their skill before the Emperor of Austria. The second picture falls forty-three years later in London. Franz Liszt, aged thirteen, played for a circle of artists, executing a concerto of Hummel upon an Erard pianoforte to the delight of the aged Clementi who, as a manufacturer of pianos, rejoiced in the fine instrument and its talented player.*

The name of Clementi was for many years rather exclusively associated with the technical development of the pianoforte. The instrument itself was a crude innovation in the days of his apprenticeship (Mozart gaily noted that in the famous contest before Emperor Joseph, three keys of the piano assigned to Clementi persistently stuck). Clementi travelled over Europe, rivalling the best players of the day with his exhibitions of skill. His sonatas, then in high vogue, were models of the form. When age stiffened his fingers, he still improved his art and his fortune by teaching, by manufacturing pianos, by pub-

* To breach the years once more, it may be noted that Miss Myra Taylor, once the serving woman of Clementi on his English estate, was still living in 1908 and remembered witnessing his death (thus did one in our century know one who knew Mozart).

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lishing music. In pursuit of the music of Beethoven, he journeyed to Vienna and carried back the English rights after direct barter with the master himself. He consorted with Haydn, rivalled Haydn and Beethoven in popularity as a symphonist. He outlived Beethoven by five years, was keen and active almost to the last, composing symphonies even into his seventies for performance by the Philharmonic Society in London. Long after he had ceased to appear in public as a pianist, he planted the seeds of a new era in such pupils of a coming century as Meyerbeer, Cramer, and Field (as a teacher he received a guinea an hour — a handsome fee in those days). It was in the talented young Irishman, John Field, that he fairly launched the romantic school and brought forth a precedent for the nocturnes of Chopin. Typical of the kind of esteem in which Clementi was held in his own time is the statement of an anonymous writer for the *Quarterly Musical Magazine* of 1820 who said: "We have heard Dussek, Steibelt, Woelfl, Beethoven, and other eminent performers on the continent, who had had no opportunity of receiving personal instructions from Clementi, declare that they had formed themselves entirely on his works." * He left about 100 sonatas, sixty of them written for piano

* Beethoven is said to have held Clementi's sonatas in high regard — a number of them stood on the shelves of his meagre library. But Czerny tells us that he once suggested to Beethoven the music of Clementi as good training for his nephew Karl. " 'Yes, yes,' said

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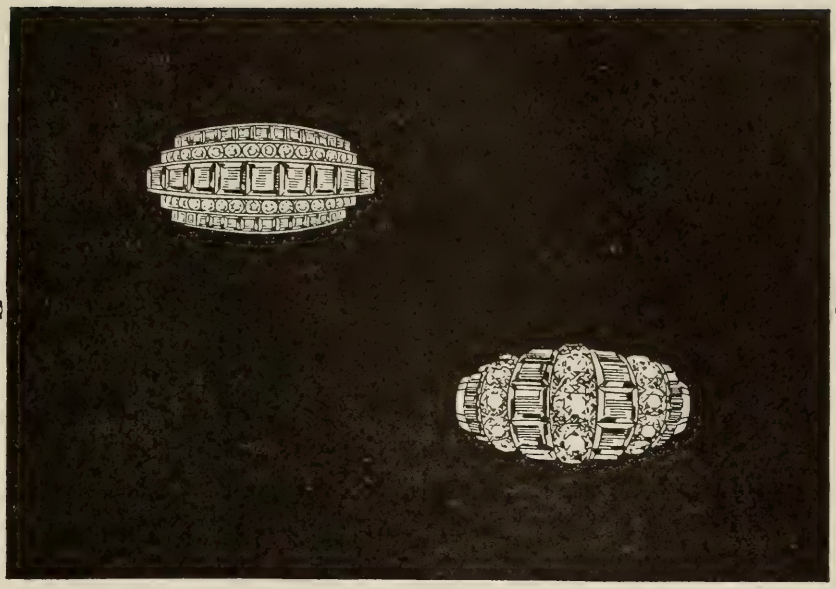
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solo. Edward J. Dent calls him "the first completely equipped writer of sonatas." His was the veritable crystallization of the form, deriving from Domenico Scarlatti, in line with Emmanuel Bach, fully aware of Mozart and Haydn, and Beethoven. Some of the last sonatas are believed to be symphonies rewritten, the symphonies themselves lost or destroyed by the composer.

The fame of Clementi in his later years centered upon the symphonies to which he gave almost exclusive attention from about 1785 until 1824. These were performed from the manuscript at the "grand professional concerts" at Hanover Square, and by the London Philharmonic Society from its foundation in 1813. On several occasions, his symphonies were played in Paris, in Munich, or at the Gewandhaus in Leipzig, meeting generally in each city with great success. Their vogue in London was only temporarily overshadowed by the visits of Haydn in 1791 and 1794. Clementi's pupil August Alexander Klengel could confidently point out, in an open letter of retort to an adverse

he, 'Clementi is very good.' He added laughingly, 'For the present, give Karl the regular things, so that after a while he may reach the irregular.' After such conceits, which he was in the habit of weaving into nearly every speech, he used to burst into a peal of laughter. Since irregularities used to be charged against him by the critics in his earlier days, he was wont often to allude to the fact with merry humor."

When Clementi visited Vienna the two stood on ceremony; each waited interminably for the other to make the first call, until Beethoven at last capitulated.

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criticism from Paris, that the symphonies of his master were commended by such as Viotti, Cramer, Dragonetti, as the finest written after those of Haydn or Mozart.

Due to the fact that these symphonies were never printed (save for the two early works published in 1786 as Op. 18), they dropped from public knowledge and for nearly forty years after his death nothing was heard of them. In 1871 some fragmentary manuscripts came into the possession of the British Museum, these including an introduction and first movement to a Symphony in D major. Shortly before the war, these manuscripts came under the scrutiny of those relentless French scholars Théodore de Wyzewa and Georges de Saint-Foix, who, finding in them true signs of genius, matched by similar qualities in Clementi's later pianoforte works such as the finer sonatas and the *"Gradus ad Parnassum,"* came to feel that the world might have lost a priceless musical treasure. Their hopeful curiosity was probably considerably piqued by the rapturous newspaper comments upon the symphonies in Clementi's day, and by the statement attributed to Clementi that he intended them as his "testament to posterity." Clementi had obviously foresworn his style of facile brilliance, typical of a large part of his piano works, to develop from about the year 1800 a new depth and creative insight in the larger symphonic form. The two Frenchmen went so far as to compare the manuscript movement in the

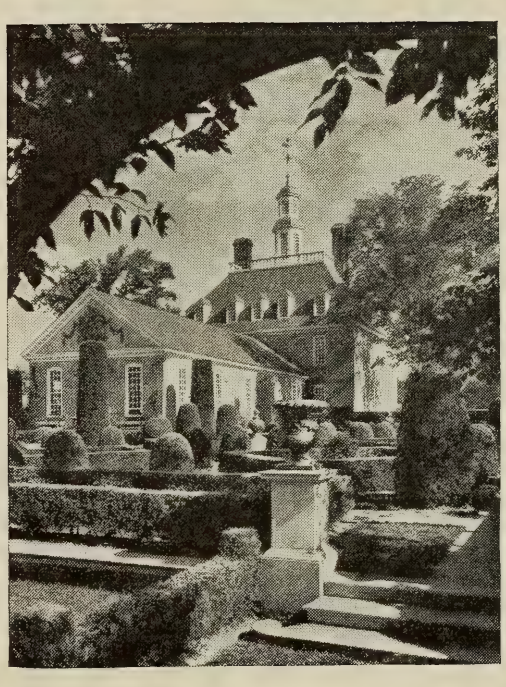
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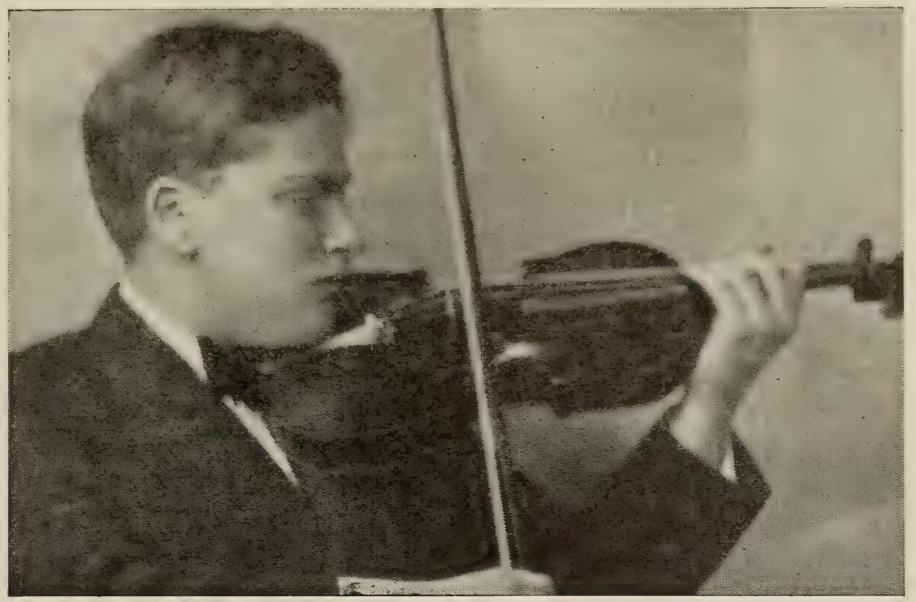
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British Museum favorably with the "Seventh or Eighth symphonies of Beethoven." This statement was made in an article contributed to the *Musical Times* of May 1, 1914. The writers were much mystified by this disappearance of the manuscripts of a practical man of affairs whose estate was left in good order, all of his manuscript scores being bequeathed to his widow. They made a search of England, and applied to those orchestras in Munich, Leipzig and Paris where the symphonies had been played.

"The mystery is the more strange," they wrote, "since we are considering not some poor and obscure musician of the days of Handel, but a master of world-wide reputation and honor who died as late as 1832 as the owner of considerable property within a moderate distance of London. After two years of fruitless investigation, we take this opportunity of addressing ourselves directly to the English public. Perhaps our inquiry may have the good fortune to meet the eye of some reader who knows of the existence of a manuscript score of Clementi's symphonies, or who may remember having heard something about them. The discovery of these last works should, we feel sure, be of the greatest importance for the history of European music and especially for the history of music in England."

There seems to have been no direct result from this appeal, perhaps on account of the distraction of the World War. In 1917 Dr. William

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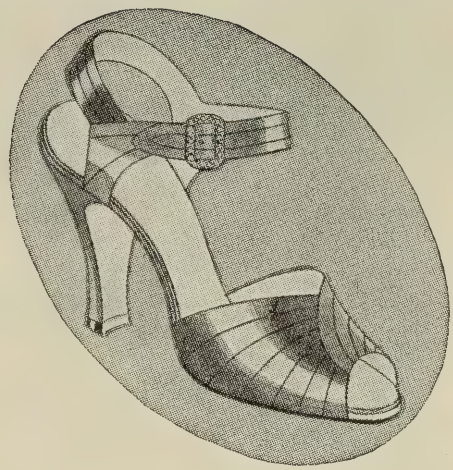
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H. Cummings, a musicologist, died and left a number of Clementi manuscripts which were sold at public auction in London and thus acquired through the efforts of Carl Engel for the Library of Congress at Washington, D.C. Georges de Saint-Foix, writing a long and invaluable article on Clementi in the *Musical Quarterly* of 1923, very evidently had not heard of the discovery of the Clementi manuscripts.* When the news reached him he seems to have lost no time in journeying to America and examining them. He wrote a full report in the *Revue de Musicologie* in 1924.† He found the bulk of four symphonies, but each of them with portions missing. The mystery of the disappearance of the manuscripts at the settlement of Clementi's estate was apparently solved. In a word, they were more than unpresentable: they were in a state of great disorder. These manuscripts, the supreme legacy to the world of an orderly and practical man of affairs, were a jumble and a chaos of sheets, according to Saint-Foix "unclassified, often undecipherable, covered with erasures, suppressions, changes." Although these symphonies must have been put into performable shape by their composer, and so performed, they were subjected to

* M. de Saint-Foix's teacher and co-scholar, Théodore de Wyzewa, had died in 1917.

†Also printed in *Revista Musicale Italiana*, 1924.





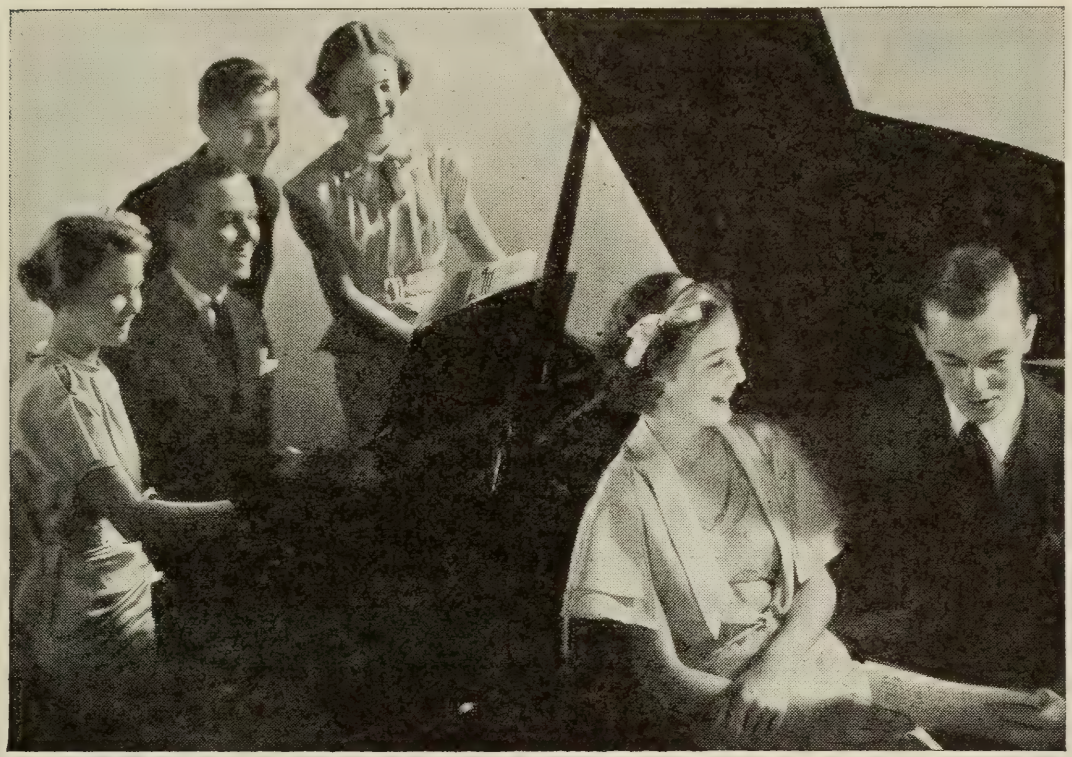
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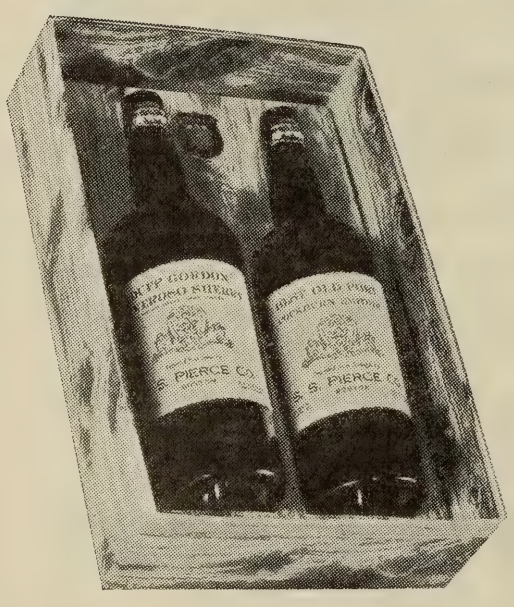
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constant revision, even rewritten in different keys (the symphony here played was performed at Leipzig in 1822, transposed into the key of C major!). Saint-Foix reached the conclusion that Clementi "could never have considered one of them completed." Or in the words of Casella, contemplating the manuscripts, Clementi was "an artist perpetually unsatisfied." The previous opinion that he had written as many as twenty symphonies in his later years, based upon the frequent legend "new symphony," or "new symphonia" found in the printed programmes of London or Leipzig, is now altered. Many of these "new" symphonies were in fact old ones revised or transposed. Saint-Foix estimates ten full-length symphonies in the years of his ripest period — between 1813 and 1824. Casella considers that from 1804 he devoted all his powers to no more than six.

The ways of the human race can at times be surprisingly deliberate. It was not until seventeen years after the discovery of the symphonies that any step was made to lift them from the world of scholarly research to the world of performance. It was none other than the musical zeal and the accomplished hands of Alfredo Casella that at last brought this about. This devoted and arduous restorer of his country's musical past has thus filled a woeful gap in the Italian symphonic succession, from which the century past had had precisely nothing at all to set beside the illustrious Germanic line. Casella, who confesses

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to have long nurtured a "passionate interest" in the music of Clementi, visited Washington in October, 1934, and gave a week to the study of the manuscripts. Each of the four symphonies needed some filling in, not one of them having a complete first movement. Yet all four, as Casella has pointed out, "are capable of faithful restitution." * The first, in C major, and the second, in D major, have been, under his careful ministrations, restored, performed, and published. The C major Symphony was conducted by him at the Teatro di Torino, Turin, in December, 1935. The second in D major, also after a century of silence, was heard once more when Mr. Casella conducted it at the Augusteo in Rome, in January, 1936. This Symphony can be identified as one of two first performed in London in 1819 (January 1 and March 1).†

After describing the considerable piecing together involved in making the First Symphony in C major a complete whole,‡ Mr. Casella

* *"Les Symphonies de Muzio Clementi," La Revue Musicale,* March, 1936.

†One of them was offered to the firm of Breitkopf and Härtel in Leipzig by Clementi's firm, and the description of the score in the letter tallies in the main with the Washington manuscript: the *"Larghetto cantabile* in G major" is mentioned, the *"minuetto Pastorale* in D," the *finale,* common time, in D. The Symphony was performed at Leipzig in 1822, transposed into C major.

‡The first movement had to be restored from the clues of a single violin part. Of the finale there were two versions — both fragmentary. To combine them into a single whole was a perplexing puzzle.

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writes of the Second in D major: "I did not encounter the same difficulties, for Washington possesses the full manuscript, excepting the introduction and the opening of the first allegro." These missing first pages Casella identified as a fragmentary manuscript in the British Museum inscribed *"Sinfonia 4ª per Grande Orchestra"* — an introduction in D minor, leading into the beginning of the exposition, in D major. By joining the two fragments, the symphony became complete. Mr. Casella, in sharp defense of his action, attacked the statement of M. de Saint-Foix to the effect that the fragment in London "could not, as it stood, possibly have served as an introduction to this symphony." "It is worth noting," Mr. Casella retorted, "that if the various musicologists who have occupied themselves with this symphony had been endowed with a greater perspicacity, they would have easily guessed even from the bare thematic catalogue added by Saint-Foix at the end of his article in the *'Revista'* of Turin — that the missing pages of this symphony were none other than the introduction and fragment of an allegro at the British Museum. I had the pleasure of fully confirming my supposition to this effect by a visit to the Museum last May. The manuscript of this symphony, then, is complete to the last detail, and entirely ready for performance."

The first movement, as pieced together by its Italian restorer, con-

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sists of a grave introduction *andante sostenuto,* in D minor, leading into the main body of the movement *allegro vivace* in the major key. The second movement, *larghetto cantabile* in G major, presents its initial theme in the first violins, to an accompanying voice from the seconds, in triplets. In the course of the development, the composer resorts to a canon which, after eight measures of strict procedure, progresses by free imitation. The *minuetto pastorale (allegretto vivace)* is set forth with a free amplitude unwarranted by classical tradition. There are no repeats and no defined trio, but in its stead an episode (introduced by a crescendo of the timpani) closely related to the principal matter in hand.* The finale is an *allegro molto vivace (quasi presto),* its last three pages *sempre più animato e festoso,* recalling the "powerful effects" referred to in a notice of 1819. The Symphony, like its mates, is scored for wood winds in twos, two horns, two trumpets, three trombones, timpani and strings.

The Third Symphony, which is unnumbered, but probably of 1824, is called the "Great National" Symphony, a curious score introducing the melody "God Save the King," worked in counterpoint. It is complete, save for part of the first movement which, according to Mr.

* M. de Saint-Foix calls attention to the presence of another minuet, and the notation in Clementi's writing over the *minuetto pastorale* "abridged for another symphony in D."

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Casella, could be easily supplied. The Fourth Symphony has no remnant of its first movement except the last page. Mr. Casella has stated his intention of comparing the Washington manuscript with the principal fragment in the British Museum — an introduction and first movement in D major. If they belong together, still another symphony can be "saved from oblivion."

This musician sums up the symphonist as here revealed: "A fundamentally classic spirit, severely trained, and the possessor of a truly exceptional constructive and polyphonic technique, Clementi in these symphonies aims visibly to renew the great classic heredity with the new aspirations of the century. And this profoundly Italian genius happily achieves this synthesis. In these works we find a new and more potent assertion of the music, at once grandiose and witty, tragic but more often serene, of his best piano sonatas."



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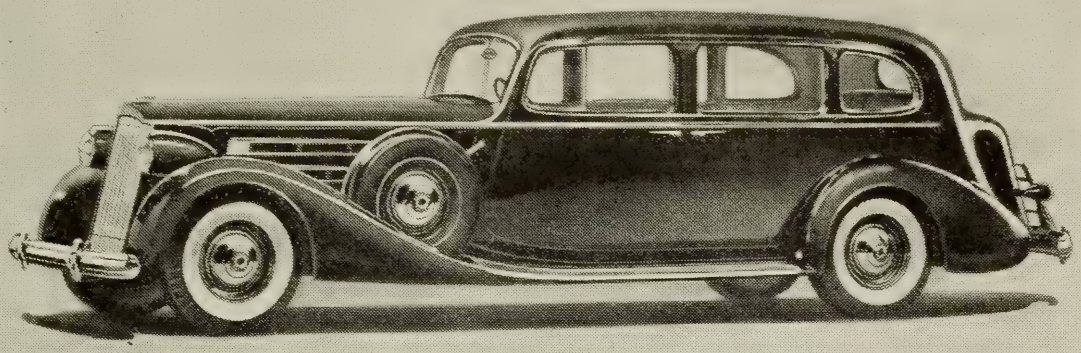
THE record of Clementi's birth at Rome has not been found, but the month is thought to have been January, 1752. His father, a craftsman in precious metal, obtained for him a good foundation in organ, singing, and the principles of composition. When he was fourteen, the boy's talents came to the notice of a wealthy Englishman visiting Rome, Sir Peter Beckford, who took him to England and assured him a career. He seems to have made abundant use of the advantages offered him by his patron, for soon he mastered not only English but other languages and cultures. He became the scholar hardly less than the artist and man of affairs, with an intellect sufficiently keen to master such diverse subjects as astronomy and Latin literature.

England remained Clementi's home through the sixty-six years he was destined to live from that time. From 1777 to 1780 he held the position as cembalist and leader of the orchestra at the Italian Opera in London. It was in 1781 that Clementi made the first of his tours of Europe as a virtuoso, and in that year that he appeared in a contest of skill with Mozart before the Emperor Francis Joseph II, brother of Marie Antoinette, at Vienna. The Emperor put each musician through his paces and finally set the two to improvising simultaneously

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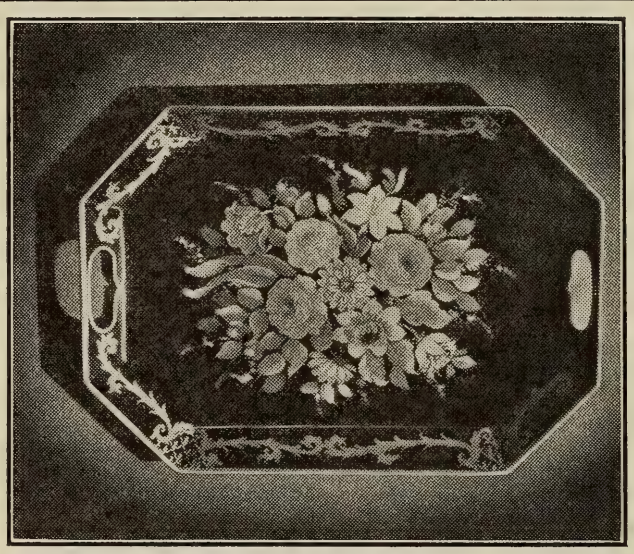
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upon two pianofortes. The principal accounts of the affair are those recorded by the two participants, Mozart having written to his father in contemptuous terms. He had little to say for Clementi's sonatas: "They contain no remarkable or striking passages, except those in sixths and octaves, and I beg my sister not to practise these too much, that she may not disturb her quiet even touch, nor injure the natural lightness, facility, and smooth rapidity of her fingers. For, after all, what is to be gained by it? Supposing that you play the sixths and octaves with the utmost velocity (which no man, not even Clementi, can thoroughly accomplish), you produce an unpleasant scramble, but nothing else in the world. Clementi is a charlatan, like all Italians. He writes *presto* over a sonata, and often *prestissimo* and *alla breve,* and plays it himself *allegro* in 4/4 time. I know this to be the case, for I heard him do so. What he really does well are his passages in thirds, but he labored at these day and night in London."

It should be taken into account in reading this judgment that it was no public pronouncement, but confidential chatter in a private letter about a famous rival. It might also be added that Mozart seems to have found the sonata of Clementi then played worthy to provide him with a theme for his own "Magic Flute" Overture. Clementi spoke in the highest terms of Mozart's playing. He also explained, speaking



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of his own playing to his pupil Louis Berger at a later time, that he had then cultivated a shallow and brilliant style long since abandoned.

There is plentiful evidence of the great public esteem in which Clementi was held as a virtuoso. One writer dwelt upon "the inspiration which beamed in his eye, the bard-like enthusiasm with which he swept the keys, and the admirable effects which he produced, astonished and delighted everybody." He was active as virtuoso and conductor until the turn of the century, when he ceased playing in public and devoted his time to composing, teaching, the manufacture of pianos, and the publication of music. He was connected with the firm of Longman and Broderip, "manufacturers of musical instruments, and music sellers to their majesties," and when this firm failed in 1800, he reorganized it as Clementi & Co. It was in 1807 that he visited Vienna to obtain from Beethoven the English rights for his latest scores. He wrote to his partner that he had "at last made a complete conquest of the *haughty beauty,* Beethoven," agreeing with him "to take in mss." for a consideration of 200 pounds, the Fourth Symphony, the Coriolan Overture, the Fourth Piano Concerto, three quartets, and the newly composed Violin Concerto "which is beautiful, and which, at my request, he will adapt for the pianoforte with and without additional keys." It was in the same year that Clementi completed his *"Gradus ad Parnassum."*



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There remains to speak of Clementi's married life. His first recorded romance took place at Lyons in 1782, where he fell in love with his fair pupil of sixteen, Mlle. Marie Françoise Victoire, Imbert-Colomès, but was ordered by her father to leave the country. In the summer of 1803, he met in Berlin the eighteen-year-old Caroline Lehmann, a Fräulein who had inspired sonnets in the literary circle to which she belonged. This time Clementi, though fifty-one years old, was more successful. The pair became engaged after a few days' acquaintance. In the autumn of the following year they were married. A prolonged honeymoon in Switzerland and Italy ended tragically with the death of the young wife in childbirth. His last alliance, made in 1811, was more fortunate. This lady was English — Emma Gisborne, sister of the Maria Gisborne who received an admiring letter from the poet Shelley. His second wife survived him, likewise their four children. Moscheles described her as "an amiable Englishwoman who is a great contrast to him."

As old age crept upon him, Clementi retired to his country house near Evesham, in Worcestershire. A frequent visitor was his old friend Ignatz Moscheles, who wrote in his memoirs: "Clementi is one of the most vigorous old fellows of seventy that I ever saw. In the early morning we watch him from our window running about the garden



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bareheaded, reckless of the morning dew. He is too lively ever to think of rest. At table he laughs and talks incessantly. He has a sharp temper, too, which we set down to the hot blood of his Italian nature. He plays on the piano now but rarely, and gives out that he has a stiff hand, the result of falling out of a sledge when he was in Russia, but there is a suspicion that his unwillingness is caused by his inability to follow the great progress the bravura style has made since his time."

Clementi in his last years rarely trusted himself to touch the piano; he preferred to listen to the younger generation who were growing up about him. Moscheles records in his diary (in the year 1828): "We artists gave a dinner and musical entertainment to old Clementi. Cramer and I received him; he was greeted with rounds of applause, and ninety of us sat down with him to dinner. He was placed between Sir G. Smart and myself, and when the cloth was removed we had speeches, toasts, and music. Of course a wish was expressed and rapturously applauded, that Clementi, the father of pianoforte playing, should be heard on this occasion, and thus prove his right to the title. Clementi rose from his chair; Smart, Cramer, and I led him to the instrument. The excitement was great, the whole party eagerly listening. Clementi had not been heard for years. He extemporized on a theme from Handel, and completely carried us away by his fine playing. His eyes gleamed with youthful fire; those of many of his hearers



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were dimmed with tears of emotion. Amid shouts of applause, and the heartiest congratulations, he resumed his seat. Clementi's pianoforte playing, when he was young, was famed for the exquisite legato, pearliness of touch in rapid passages, and unerring certainty of execution. Even now the remains of these qualities were recognized and admired, but what chiefly delighted his audience was the charm and freshness of his modulations in improvisation."

At another party in the same year, Clementi and Sir Walter Scott vied for the attentions of Henrietta Sontag, the famous singer, and Clementi prevailed by playing once more. Moscheles wrote: "He extemporized with all the freshness of youth, and we listened with intense delight." The hospitality at Clementi's country estate was famous. He enjoyed good health until the end. He was laid away with all honors among the "immortals" at Westminster Abbey.

No one perhaps has summed up the particular genius of Clementi with better point than M. de Saint-Foix, who writes that his "scholarly virtuosity engenders an art which, bearing the stamp of Bach, is often near akin to Beethoven in its expression, in the quality of its ideas, as well as the spontaneity of its modulations. . . . An astonishing lucidity, altogether Latin, clarifies these German tendencies, and from

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all this results that indefinable something, that quality of quasi-inquietude, that 'unsatisfied' feeling, a quality which at times may become one of major greatness. What is generally said of Clementi? That he had a very cultivated nature, and also a very active and happy one. This is true, yet at the same time quite insufficient. Clementi, as I see him, was above all a *grand esprit,* he had a great mind! . . . And I might add that he belongs in the rare category of those who impress us with the clear conviction that they have known how to scale the heights."



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*A SIEGFRIED IDYL**

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

"A SIEGFRIED IDYL" is far more than an occasional piece of music, a passing incident of Wagner's family life at Tribschen. It could well be called the unflawed reflection of the first moment of deep serenity and felicity in the constantly unsettled life of the composer.

The cradle folk-song, *"Schlaf', mein Kind, schlaf' ein,"* the only theme in the Idyl which does not also occur in the Third Act of "Siegfried," of course implicates the namesake of the Norse hero, the son of Richard and Cosima. Their "Fidi" as they fondly called him, was eighteen months old when the Idyl was written. It was no less an expression of the peace of soul that Wagner had found at Tribschen, their idyllic island perfectly insulated by the blue waters of Lake Lucerne from the pressing creditors, the prying visitors, the artistic opponents and gossip mongers from which the pair had taken precipitate flight at Munich. Tribschen was the *"Asyl,"* at last, where Wagner could give himself to the creation of scores without fear of sudden stress and disruption. A *"Tribschener Idyll"* was Wagner's first title for the work.

*Last performed at these concerts March 29, 1935.

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But in a deeper sense, Cosima is the true center of the Idyl. It was her love which brought his content, and the themes of the Idyl, deriving from the love scene of Siegfried and Brünnhilde, had their inner source in the first union of Richard and Cosima.* When Wagner at Tribschen played her excerpts from the Third Act of "Siegfried," which had just come into being, so writes du Moulin-Eckart, in his life of Cosima, "she felt as though she must faint for mingled pain and bliss. Then did she realize the object and duty of her life at Tribschen. But he rose and pointed to her portrait, saying that 'this was what he beheld as he had written it all; life still remained upon the heights.' . . . She really felt that this third act of Siegfried was intimately bound up with her, and with her whole being; for the Master was now drawing upon the themes which had come into being during that period at Starnberg when she had come to him. At the time they had intended them for quartets and trios, but now they found their true application, for they formed the setting of Brünnhilde's song: *'Ewig war ich, ewig bin ich.'* And in this is revealed a wondrous mystery of love and creation."

* Associating each of Wagner's heroines with one of the women who profoundly influenced his emotional development, Paul Bekker identifies Cosima von Bülow with Brünnhilde — not the Valkyrie of the earlier drama, but the very different Brünnhilde whom Siegfried aroused to a great and human passion. "She was an experience Wagner had to live through before he could express in music the love-story of Brünnhilde and Siegfried, the awakening of Woman by Man."

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The Idyl was in spirit a true forerunner of the Symphonia Domestica. Liszt, receiving the score from his son-in-law, aptly called it "that wondrous hymn in praise of domestic sentiment." When, in 1878, Wagner felt that the time had come to release the score to the world in publication, Cosima was deeply distressed. "The Idyl is going off today," she wrote in her diary. "My secret treasure is becoming common property; may the joy it will give mankind be commensurate with the sacrifice that I am making."

The "Siegfried Idyl," a birthday gift to Cosima in the first year of their marriage, was composed in November of 1870, and performed as a surprise to her on Christmas day, at half-past seven in the morning. There were elaborate secret preparations — the copying of the parts, the engaging of musicians from Zurich, rehearsals in the foyer of the old theatre and at the Hotel du Lac in Lucerne. Christmas morning at Tribschen the musicians tuned in the kitchen, and assembled quietly on the stairs. There were fifteen players, Hans Richter taking both viola and trumpet, having practiced in seclusion upon the latter unaccustomed instrument. Wagner conducted from the top of the stairs what turned out to be, in the testimony of Richter, a faultless performance.

The Idyl is scored for flute, oboe, two clarinets, bassoon, trumpet, two horns, and strings.

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"WALDWEBEN" ("FOREST MURMURS") FROM "SIEGFRIED," * ACT II, SCENE 2

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

THE concert piece arranged by Wagner from the second act of his "Siegfried," and known as *"Waldweben,"* is a distillation of the mood which dominates the last scene of the act. It is music of dreaming and of awakening. Siegfried, parentless son of the woods, lies on a grassy bank, listening idly to the familiar, lulling sounds in which he has grown up. He is on the threshold of his career, has just slain the dragon Fafner; but he is unexcited. Knowing neither fear nor guile, the deed means as little to him as the Tarnhelm and the Ring he has gained by it, and the treasure of gold which is his rejected booty. But the voice of nature reveals the world's secrets to him — reveals also his destiny. A bird singing in the tree above becomes intelligible to him through the blood of the slain monster, which, staining his hand, he had touched to his lips. By this means he becomes aware

*Last performed at these concerts, March 17, 1933.

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of the baseness and greed that surrounds him. He sees clearly now that the dwarf Mime, his guardian, while fawning and wheedling, is in reality contriving to put an end to him in order to seize the rich spoil. Siegfried dispatches Mime summarily with the sword *Nothung*. Ugly thoughts are soon replaced by gentler and intriguing ones as the longing for love possesses his consciousness for the first time. He thinks of his origin, dwells wonderingly upon the knowledge of his mother, the facts of whose identity and death he has wrested from Mime. Through the soft, undulating murmurs of the orchestra, and interspersed with the bird calls is the motive of the race of the Wälsungs, his own, and the motive of "Filial love." This suggests the theme of love itself, personified by the Goddess Freia, and finally the bird tells him of Brünnhilde, and the motive of sleep is heard as he learns of the warrior maiden, lying at the summit of a rocky crag, surrounded by a protecting circle of fire by decree of Wotan, her father. That fire, the bird says, he is about to penetrate, and the sleeping demi-goddess he is to awaken as his bride.

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OVERTURE TO *"TANNHÄUSER"* *

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

WAGNER'S years of obscurity and poverty ended in the spring of 1842, when he left Paris, where he always fared badly, and established himself in Dresden. "Rienzi," first produced at Dresden in October of that year, was, to his own surprise, a popular success. "The Flying Dutchman," his latest work, was mounted in the following January. The sombre drama, with its perplexing disregard of operatic conventions, disappointed the Dresdeners. Nevertheless, the young musician maintained in that city a high standing which he was to win but slowly in other parts of Germany. If Dresden was something of a lesser center, musically speaking, it possessed a more than passable opera company, with some excellent singers, and Wagner accepted the position of *Kapellmeister* a few weeks after the first "Flying Dutchman" production. He at once hastened to complete the poem of *"Tannhäuser"* (which he then intended to call *"Der Venusberg"*), a subject which had long occupied his thoughts. He began the composition of the score in the summer, and completed it (save for the

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instrumentation) a year and a half later, by the end of 1844. The first production took place October 19, 1845 (in Dresden), under Wagner's direction. It proved another disappointment. Like "The Flying Dutchman," *"Tannhäuser"* at first made its way but slowly. For several years the opera houses were afraid to undertake it.

It was in the latter part of the Paris period that Wagner steeped himself in German medieval folk legend, laying plans which were to mature both in *"Tannhäuser"* and in *"Lohengrin."* *"Tannhäuser,"* which he gave the subtitle *"Und der Sängerkrieg auf Wartburg,"* was based upon a contest of song which the Landgrave Hermann held in his castle on the famous hill of Thuringia in the thirteenth century. Walther von der Vogelweide and Wolfram von Eschenbach were among the contestants named in an old print. They were poets rather than singers, nor is anyone depicted with an instrument in his hand. Tannhäuser also was a name found in the legends which surround the *"Sängerkrieg."*

"The historical Tannhäuser seems to have been, judging from his poems," so Ernest Newman tells us, "fond of the good things of this life, especially wine, good cheer, and love. Apparently his sensuousness did not wholly commend itself to his contemporaries, and the legend grew that for having spent a year with Venus, the Pope condemned him for his sin to hell fire, from which sentence, however, he did not, as in Wagner's opera, achieve redemption through repentance and Elisabeth."

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Ninth Programme

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SATURDAY EVENING, DECEMBER 19, *at* 8:15 *o'clock*

FOOTE.....Suite in E major, *Op.* 63, for String Orchestra

I. Prelude
II. Pizzicato and Adagietto
III. Fugue

MACDOWELL.....Concerto for Pianoforte and Orchestra, No. 2, in D minor, *Op.* 23

I. Larghetto calmato
II. Presto giocoso
III. Largo. Molto allegro

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BRAHMS.....Symphony No. 3 in F major, *Op.* 90

I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

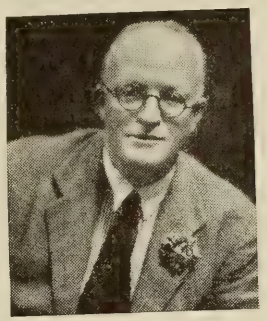
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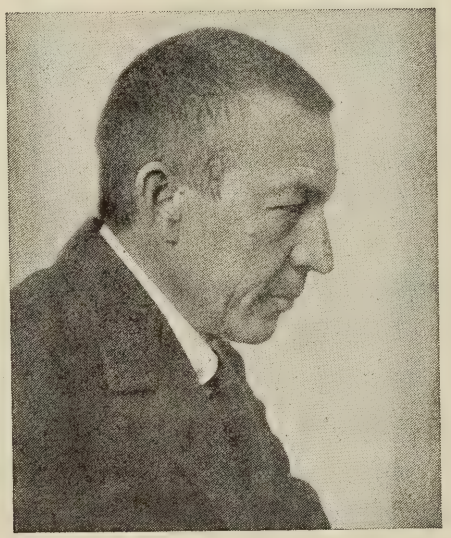
As the scenario writer, in recent months, of "David Copperfield," "Little Lord Fauntleroy," Kipling's "Kim" (not yet released) and other famous books, his fame has spread throughout the motion picture world.

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Sonata, Opus 109 . . . Beethoven
Polonaise in C minor
Nocturne
Mazurka
Rondo, Opus 16 } . . . Chopin
Four Etudes tableaux, Opus 33 . . . Rachmaninoff
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Etude in E major . . Paganini-Liszt
Hungarian Rhapsody No. 12 . . Liszt

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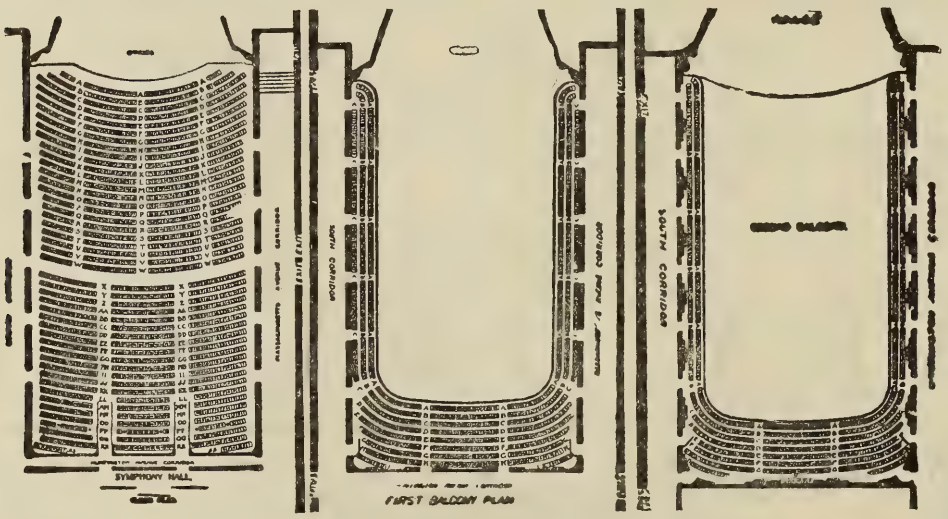
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There may be many among its Bostonian audiences who are not fully aware of the kind of reception this orchestra frequently enjoys in its occasional visits to other cities. The Orchestra's extraordinary success at the opening of its New York season in Carnegie Hall, November 19–21, has already been noted. The Orchestra has also given five outstanding concerts in New England during the present season. Two of the series of five annually given in Providence have taken place in the Metropolitan Theatre with audiences larger than Symphony Hall will hold. On November 10, a concert was given to a capacity audience of nearly 4,000 in Springfield's splendid municipal auditorium. Every seat was likewise taken at the concert in the Bushnell Memorial Hall, Hartford, on November 17, and on the following evening at Woolsey Hall, New Haven, under the auspices of Yale University.

The following quotation is taken from the review of T. H. Parker in the *Hartford Courant:*

"About a year ago there was in Hartford a sort of sotto voce cry faintly to be heard throughout the musical quarters of the city, calling for four appearances of the Boston Symphony Orchestra during our customary season of six concerts. Had the members of last night's audience been polled just at the end of the performance, the four-times-Boston movers would doubtless have found a constituency numerous enough to swing the deal. In this reviewer's four years of local concert going, it was the first time that 'Bravos' were heard at the close of any musical event. Granted that they were rather timid Bravos, but nevertheless there they were—the bravest applause yet to be heard here.

"Since Mr. Toscanini left the New York, writers and commentators upon music around the country have suddenly focused their attention and adulation

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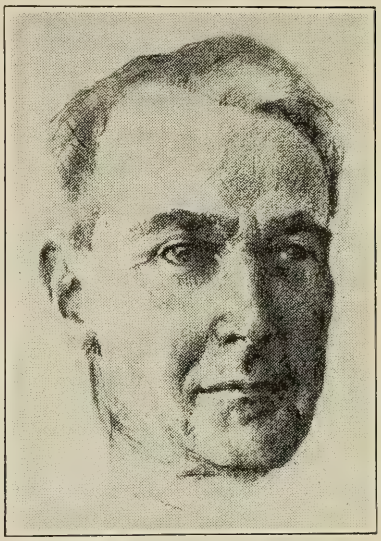
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on the Boston and Dr. Koussevitzky. They have called it the greatest extant musical body, pointed the explanatory finger at the fact that no other orchestra has worked so long with one conductor, and generally pressed wreaths upon the brows of Dr. Koussevitzky and his men, one and all. Strange discovery — when



Sketch by Gerome Brush

so many of us could have told them that long, long ago. Maeterlinck has a little story for these discoverers, called 'The Bluebird.'

"Last night's performance was one of the really superb events in the city's musical annals, a brilliant piece of programme-making spectacularly set out. Hundreds of reviews have expounded the peculiar and special qualities of the Boston and its Imperator, and I refer you to the compendium they would make, for detailed analyses. But if they were all sifted, their common adulation would be summed up in the term 'virtuosity,' virtuosity of individual players, of choirs, of the whole orchestra, and most of all, a kind of reading that ever calls out of any score its most brilliant, most faceted, flashing sides. In fact, so gleamingly exploited is each phrase as it comes along, that it seems a fragment of music existing all alone in the world, isolated in a sort of momentary glory, and then paradoxically absorbed into the crystalline whole." . . .

T. H. P.

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Boston Symphony Orchestra

INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By JOHN N. BURK

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these concerts in past seasons. The Russian 'cellist was first heard here in the spring of 1931, when he played Schumann's Violoncello Concerto. A year later he appeared in a Haydn memorial concert, in the D major concerto of that composer. In 1933 he was heard in Mozart's Horn Concerto as transcribed for the 'cello by Gaspar Cassadó, and at the same concert took the solo part in Strauss' "Don Quixote." Again he was heard in "Don Quixote" in February 1935, at which time he appeared in the first performance of the *Concerto Lirico* of Nicolai Berezowsky.



GREGOR PIATIGORSKY

The piece by which Piatigorsky first became known in this country as a soloist with orchestra was Dvořák's Concerto, which he played in New York in the season 1929–30, his first season in America. He has also played this concerto with other orchestras on several occasions. Its last performance at the Boston Symphony concerts was as long ago as March 30, 1917, when Joseph Malkin was the soloist.

MacDOWELL ANNIVERSARY EXHIBITION

In seventy-five years Edward MacDowell has become far more than a composer — he has grown into an American artistic tradition. Through his association with his teacher Raff, with Liszt,

with his fellow-student Debussy, he joins the court of the past, yet transferring the great traditions into our day by the force of his inspiration, which has caused the creation of literally hundreds of "MacDowell Clubs" throughout America and given the incentive to create to a remarkable number of musicians, writers, painters and sculptors.

As a Trustee of the American Academy at Rome, he recognized the practicability of an extension to his farm at Peterboro, New Hampshire, into a colony of artists where the best possible atmosphere and inspiration could be found. Such a place might become an excellent workshop in which holders of the Academy scholarships might continue their progress for a year or two after their return, remaking connections and rediscovering openings so often forgotten to them.

Some suggestion of the achievement of the Colony may be seen in the Gallery. Bianchini's bronze of the composer, the famed sketch that Ben-Ali Haggin would not complete for fear of destroying what he had caught, and MacDowell's own self-portrait at the age of sixteen are all there. Lilla Cabot Perry is represented by her familiar portrait of Edwin Arlington Robinson, godfather of the Colony, who wrote much of his finest poetry in the same "Peterboro Hills" which Mrs. Perry also depicts after a light snow with the sky breaking into sunset. Jeffrey King Levey shows his "New England Fields and Hills" painted in Peterboro; there is related work by Charlotte Blass and Stuyvesant Van Veen. These hills and woods are the source of the composer's inspiration; here it is that he produced those miniature tone-paintings for which he is peculiarly famous.

Very closely connected with the concerts are lithographs of Koussevitzky and Rachmaninoff by Grant Reynard, who also captured Robinson walking down the path to MacDowell's log cabin in the woods, "haunt of dreams untold." But of special interest is the large

(*Continued on next to last page*)

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SATURDAY EVENING, DECEMBER 19, *at* 8:15 *o'clock*

FOOTE.....Suite in E major, *Op.* 63, for String Orchestra

I. Prelude
II. Pizzicato and Adagietto
III. Fugue

MACDOWELL.....Concerto for Pianoforte and Orchestra, No. 2, in D minor, *Op.* 23

I. Larghetto calmato
II. Presto giocoso
III. Largo; Molto allegro

INTERMISSION

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

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Notice Santa in our Christmas decorations when you come in. There isn't a wrinkle of worry in his fat, smiling face. He's been at this gift business a long time, too—but for eighty-five years he's been at it where it's fun—in Jordan's World of Gifts!

SUITE, E MAJOR, *Op.* 63, FOR STRING ORCHESTRA

By ARTHUR FOOTE

Born at Salem, Mass., March 5, 1853

THIS suite was composed in 1907, but with a different second movement – the "Pizzicato" having been added in 1908. The first performance was given at the Boston Symphony concerts, Max Fiedler conducting, on April 16, 1909. The work was published in that year with a dedication to Mr. Fiedler. It was also performed at these concerts April 8, 1921, and April 3, 1925.

The following description of the score was furnished by Mr. Foote when the suite was first performed.

"The Prelude, E major, 2-2, is brief, and is based throughout on the first phrase of eight notes; it is of flowing melodic character, with much imitation among the several voices.

"The Pizzicato, A minor, 6-8, is continuously so; it is interrupted by an Adagietto, F major, 3-4, which is played with the bow (*arco*), the instruments being muted.

"The Fugue is in E minor, 4-4, and is pretty thoroughly planned out, with a long pedal point just at the last return of the theme; there are no inversions or augmentations, etc. The first four notes of the

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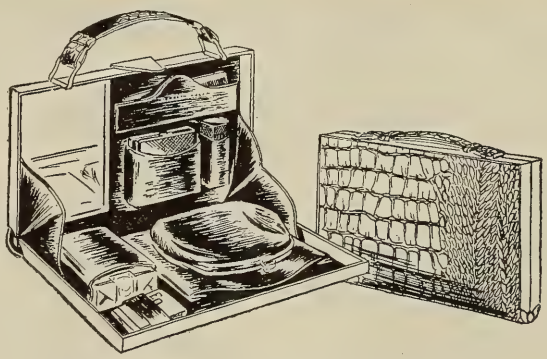
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theme are heard often by themselves, and, if those notes are observed by the listener at their first entrances, the fugue will be very clear at first hearing."

Arthur Foote is numbered among the New England composers who took their first musical instruction under John Knowles Paine at Harvard College. After graduation he studied organ and piano with B. J. Lang. From 1878 until 1910 he was organist of the First Unitarian Church in Boston. As pianist, also, he has appeared publicly on many occasions. But his principal interest has always been in the realm of composition. His list of works is considerable, including besides orchestral scores a large amount of chamber music: Violin Sonata in G minor (1890); Piano Quartet (1891); String Quartet (1894); Quintet (1898); Piano Trio (1909). His songs, which have enjoyed a considerable popularity, almost reach the number of 150. There are several works for chorus and orchestra, notably "The Farewell of Hiawatha," "The Wreck of the Hesperus," and "The Skeleton in Armor"; also music for chorus with piano accompaniment or *a capella,* showing an interest in this field which dates perhaps from the time when, as an undergraduate, he conducted the Harvard Glee Club.

Orchestral works which have been performed at these concerts are: the overture, "In the Mountains"; Suite for strings in D major, No. 2;



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In "Our American Music," John Tasker Howard makes this estimate of the man and his music:

"He has made a handsome contribution to American music. He has been substantial, reliable, workmanlike and, most important, agreeable. As a writer in 'The Art of Music' puts it, 'His music is the pure and perfectly formed expression of a nature at once refined and imaginative.' He has been at work for many years, and he has written much. He has belonged to the Boston of the '90's, where most of the composers of that time worked and met each other for exchange of ideas — Chadwick, Parker, Whiting, MacDowell, Nevin, Mrs. Beach, Converse, Johns, and their artistic parent, John K. Paine. He has seen the musical idols of one period after another thrown down and broken. Why, in his later years, should he become excited over Schoenberg or Stravinsky? As an early devotee of Brahms and Wagner, he had his fill of innovations in his youth. He at least has the satisfaction of knowing that confidence in his early Gods was well placed."

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EDWARD MacDOWELL

Born in New York, December 18, 1861; died there, January 23, 1908

THE seventy-fifth anniversary of MacDowell's birth recalls the long association of the composer with this orchestra. From the time that he returned to America and made Boston his home in 1888, his music has often appeared upon the programmes of the symphony concerts. The list follows:

1889, April 12.	Concerto No. 2, D minor, Op. 23 (Edward MacDowell, soloist). Wilhelm Gericke, conductor.
1890, January 10.	"Launcelot and Elaine," Symphonic Poem, Op. 25. Arthur Nikisch, conductor.
1891, October 23.	Suite in A minor, Op. 42. Arthur Nikisch, conductor.
1892, November 18.	Concerto No. 1 in A minor, Op. 15 (Edward MacDowell, soloist). Arthur Nikisch, conductor.
1893, January 27.	"Hamlet" and "Ophelia," Two Poems, Op. 22. Arthur Nikisch, conductor.
1895, January 31.	"Indian" Suite in E minor, Op. 48. Emil Paur, conductor.
1895, October 25.	Suite in A minor. Arthur Nikisch, conductor.
1897, December 3.	Concerto No. 2 (Edward MacDowell, soloist); and the "Indian" Suite. Emil Paur, conductor.
1898, December 2.	"Launcelot and Elaine." Wilhelm Gericke, conductor.
1899, March 17.	Concerto No. 2 (Teresa Carreño, soloist). Wilhelm Gericke, conductor.

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1906, March 23.	"Launcelot and Elaine." Wilhelm Gericke, conductor.
1907, April 5.	"Indian" Suite. Karl Muck, conductor.
1907, December 13.	Suite in A minor. Karl Muck, conductor.
1908, January 3.	Concerto No. 2 (Carreño, soloist). Karl Muck, conductor.
1908, March 6.	"Indian" Suite, Symphonic Poem. Karl Muck, conductor.
1908, October 23.	"Lamia" (posthumous). Max Fiedler, conductor.
1913, February 28.	"Indian" Suite. Karl Muck, conductor.
1915, April 23.	"Indian" Suite. Karl Muck, conductor.
1916, February 25.	Suite in A minor. Karl Muck, conductor.
1917, November 16.	"Indian" Suite. Karl Muck, conductor.
1919, May 2.	Suite in A minor. Henri Rabaud, conductor.
1919, December 19.	Concerto No. 2 (Leo Ornstein, soloist). Pierre Monteux, conductor.
1932, December 9.	"Hamlet" and "Ophelia." Serge Koussevitzky, conductor.

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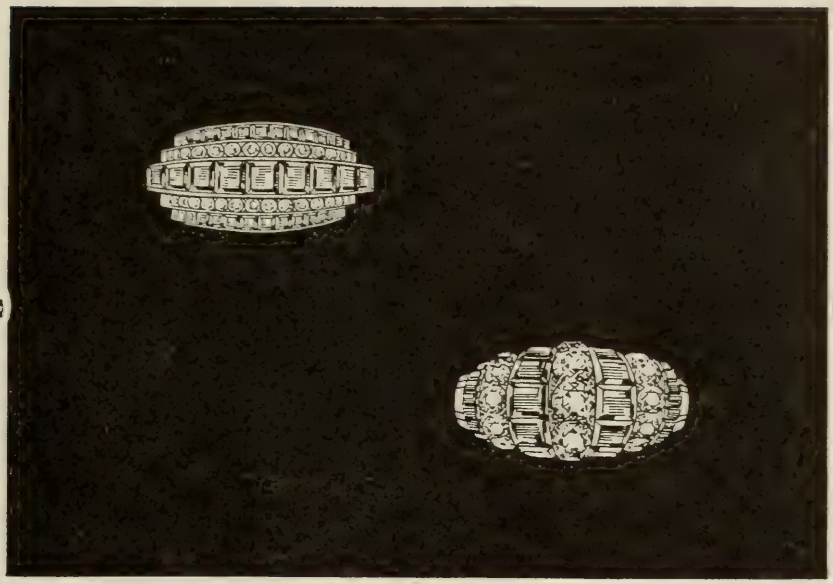
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By EDWARD MACDOWELL

Born in New York, December 18, 1861; died there January 23, 1908

WHEN Edward MacDowell went to Europe to study piano at the age of fifteen, he had no other aim than to become a virtuoso, and with this purpose worked for two years at the Paris Conservatory, and two more (with Carl Heymann) in the Conservatory at Frankfort. He acquired a skill sufficient to meet the pressing problems of livelihood by giving lessons of his own, and at length reached the point where he became an effective interpreter of his own music upon the concert platform. As a student no one had thought of him as a composer. Even from childhood he had been in the habit of improvising, or privately noting his musical thoughts, just as he had been in the habit of making very clever sketches of people and things about him. As he remarked later of his earliest compositions, written on the train between Frankfort and Darmstadt, where he gave lessons, "I would not have changed a note in one of them for untold gold, and *inside* I had the greatest love for them; but the idea that anyone else might take them seriously had never occurred to me." MacDowell is described by those who knew him as a constant dreamer, quiet-mannered, and shy, publicly diffident though personally sociable. Surely

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not the pattern for a virtuoso. That he attained a very considerable proficiency as a pianist was probably due to a combination of sound musical instincts and an exceeding conscientiousness and perseverance.

It was Joachim Raff, head of the Conservatory at Frankfort, who first urged him to look toward the creative side of his art. Raff goaded him into completing a concerto, and sent him in 1882 to Liszt at Weimar with the new manuscript (the First Piano Concerto) under his arm. Liszt praised the work with comforting enthusiasm, especially commending the boldness and originality of harmonic treatment.* This benefactor of musical youth at once arranged for MacDowell to play his first "Modern Suite" for the piano at a musical convention in Zurich. Stimulated by this sudden, if passing public attention, MacDowell mingled still more composition with his teaching in the ensuing years.

He returned to America in the summer of 1884 to marry his former pupil at Frankfort, Miss Marian Nevins, and the young couple at once sailed for London. There MacDowell was so impressed by Shakespearean performances of Henry Irving and Ellen Terry that he drafted a pair of Symphonic Poems, "Hamlet and Ophelia," and also sketched another, which was to be called "Beatrice and Benedick."

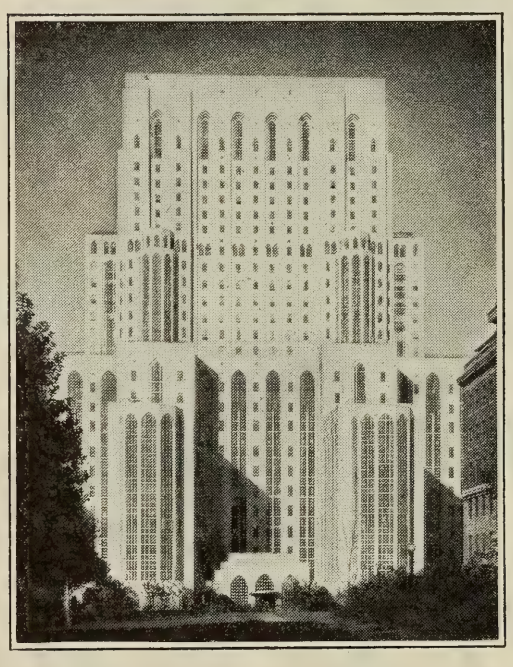
* Fourteen years before, another obscure young man had sought Liszt out, submitting a piano concerto of his own, and receiving warm encouragement. It was Eduard Grieg.

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This last was destined to become the nucleus for the scherzo of the Second Piano Concerto. Settling in Germany once more, he worked upon the concerto in Frankfort in the winter of 1884–85, and completed it later in 1885 at Wiesbaden.

MacDowell, whose music was finding increasing recognition on both sides of the ocean, returned to America in 1888, and on March 5 of the following year played in the first public performance of the Second Concerto at Chickering Hall, New York, with the orchestra of Theodore Thomas. Tchaikovsky's Fifth Symphony had its first American performance at the same concert, but such an impression did the young man make with his exciting score that Henry E. Krehbiel was intrigued into writing that he had "derived keener pleasure from the work of the young American than from the experienced and famous Russian." MacDowell performed his concerto at a Boston Symphony Concert (under Wilhelm Gericke) in the following month (April 13), and his success was no less marked. Again he played it in Paris on July 12, at a concert of American works, Mr. Van der Stucken conducting. He again performed it with the Boston Symphony Orchestra, December 4, 1897.

Teresa Carreño, who had taught MacDowell piano when he was a small boy, played the concerto at Boston Symphony concerts on March 18, 1899, and January 4, 1908. The most recent performance at the

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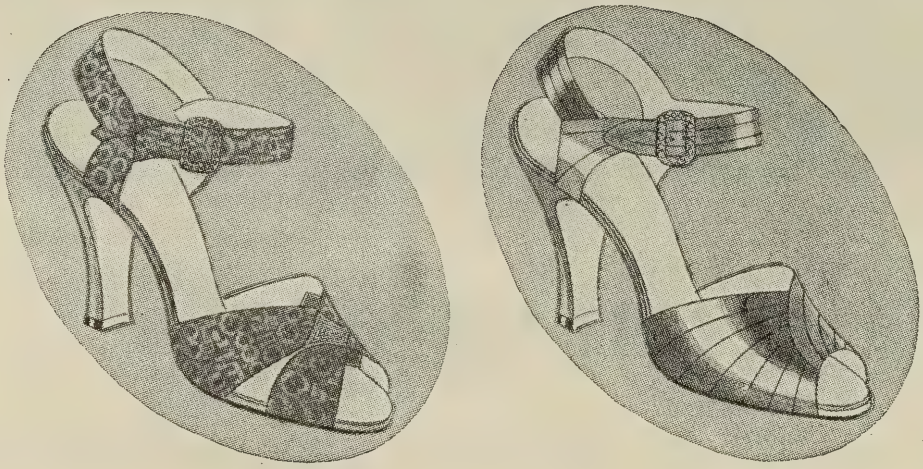
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The Concerto is dedicated to Mme. Carreño. It is scored for wood winds in twos, four horns, two trumpets, three trombones, timpani, and strings. The first movement, which might be called the slow movement of the concerto, *larghetto calmato,* opens in D minor with the second theme used as an introduction and stated softly at first by the muted strings. There is also a solo passage of flourishing chords and arpeggios. The main body of the movement brings in the principal theme first given to the solo instrument. There is considerable development and a pianissimo close in D major.

The second movement, *presto giocoso,* B-flat major, is scherzo-like in mood, but is a rondo on three themes: the first stated by the piano (*leggiero*) accompanied; the second in syncopated rhythm given to the orchestral tutti; and the third first set forth by the piano solo. The last movement has an introductory largo in D minor reminiscent of the principal theme in the opening movement. The main part of the movement is in D major, *molto allegro,* again with three themes — the first set forth by the wood winds to an accompaniment of rising scale passages by the pianist; the second, in F major, by the piano supported by the strings, and the third, in B minor, announced *fortissimo* by the orchestra.



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HOWARD GODING was born in Dedham, Massachusetts, in 1893. Encouraged by his parents, but particularly by his mother, who was an amateur musician, he decided upon a musical career and entered the New England Conservatory of Music in 1910. He studied organ under Wallace Goodrich, and piano under George Proctor. He soon decided to make the piano his major aim, and on graduating in 1915 was the winner of the Mason and Hamlin competition in that year. Mr. Goding made his début as soloist with the Boston Symphony Orchestra at a concert in Sanders Theatre, Cambridge, December 13, 1917. MacDowell's Concerto in D minor was likewise the piece which he played on that occasion. The first of the many recitals Howard Goding has given in Boston was at Jordan Hall in 1919. Since then he has also appeared in recitals in New York, Chicago, the cities of the west coast, together with concerts of chamber music. He is a member of the faculty of the New England Conservatory of Music.

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MacDOWELL

By Upton Sinclair

(When Edward MacDowell gave a course of lectures on music at Columbia University in New York, one of the small group of students who sat under him was Upton Sinclair. The writer has remembered his experience with great vividness, and recorded it in an article contributed to the "American Mercury" (January, 1926). Paragraphs from this article are here quoted.)

EDWARD MacDOWELL was the first man of genius I had ever met. I was going in for that business myself, or thought I was, so I lost nothing about him; I watched his appearance, his mannerisms, his every gesture. I listened to every word he said and thought it over and pondered it.

He was a man of striking appearance, in spite of his best efforts to avoid it. He was robust and solidly built, and his moustache did its best to make him look like a Viking or a Berserker. His eye-brows also wanted to stand out — he could easily have been an old style musician with a mop of wild hair, slightly tinged with red; but he kept it carefully trimmed, and was extremely neat in his dress, trying in every way to look like an American banker. He had an expressive face, and his lips, I remember, were especially sensitive. He had some difficulty in

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restraining his gestures, and he could not help making faces at things he did not like — musical sounds, and also words. There were words that affected him as physical pain, he said, and cited the word "nostrils," and showed with a face how much it hurt him.

He differed from most musicians whom I have since met in being a man of wide general culture. He had read good literature and talked wisely about books. I got the impression that he was something of a rebel in his political thinking, but I cannot recall a single specific saying upon this subject. But he was certainly a friend of every freedom, and of every beautiful and generous impulse. He hated pretense and formalism, and all things which repress the free creative spirit.

~

I would not say that Edward MacDowell was a successful teacher after the university pattern. He was lacking in that subtle pedagogical technique which can now be acquired through correspondence courses. I think he was new at the game, and didn't know quite how to set about it. We began obediently with primitive music and ancient music, and we got down to Palestrina, and it was all entirely dull and respectable. Then MacDowell would find himself trying to tell us about music, and what it meant, and he would grope around for words, and find very jumbled and inadequate ones, and conclude with

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a gesture of despair. I had developed a habit of staying after the class, and talking with him, and one day I said: "You are not a man of words. Why do you try to lecture in words? You ought to play us the music and talk about it before and afterward."

Being a really great man, he was willing to take advice, even from a boy. He began hesitatingly to try it, and in a very short time his class in general musical culture was spending its time listening to MacDowell play some music, and then asking him questions about it. That, of course, was horribly unorthodox and unacademic, and it was obvious that a professor pursuing such a method would get into trouble with Nicholas Murray Butler. There was only one other professor in the whole university doing anything so presumptuous, and that was George Edward Woodberry; in a room over at the opposite end of the campus he was reading us poetry out of Palgrave's "Golden Treasury." So, of course, Woodberry, like MacDowell, was fired by Butler, and Columbia University died. These were the two men in the place who did most for me. They helped me to understand the true spirit of beauty, and to assert and defend through my whole life the free creative attitude. Of the two men, MacDowell was the more dynamic, for Woodberry was a little pessimistic and very sad. But MacDowell was a fighting man.

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He believed in America. He believed that things could be done by Americans. He believed that students came to him in order to go out into the world and make beautiful and inspiring and human art. That is why I watched him, why I listened to his every word, and stayed over after his classes, and stole every minute of his time that I could beguile from him. And now, as I remember and write down what he said, please understand that I am not making it up, nor writing vague impressions. I am using MacDowell's own words, and I am able to do that after a lapse of twenty-seven years, in spite of the fact that I never made a single note. I have a curious memory for vital words — not especially for dates or names or anything of that sort, but for the things which lie under them. It is my habit to compose what I am writing complete in my mind before I touch a pencil or a typewriter, and if something happens to delay the setting down of it, I find that after a lapse of days, or even of months, I have lost very little of it.

I begin with MacDowell's musical judgments. He was a worshiper of Beethoven, a spirit in every way akin to his own. Of the Moonlight Sonata, he said that it presented one of those cases where a foolish title had been given to a masterpiece by a music publisher. He played the first movement for us and said, "It is an expression of the most profound and poignant grief." Someone referred to the later sonatas, having opus numbers up in the hundred. He said, in substance, that

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they were a matter for despair, penetrating to such subtleties and intricacies of the spirit that it was difficult to follow them. Concerning the Ninth Symphony, he said that he disliked to express his opinion of it, because Beethoven was such a great composer and so noble a spirit that one wanted to approve everything of which he himself approved. Nevertheless, it was MacDowell's opinion that the main theme of the chorus, the "Hymn to Joy," was essentially obvious and commonplace, so that nothing could be done with it.

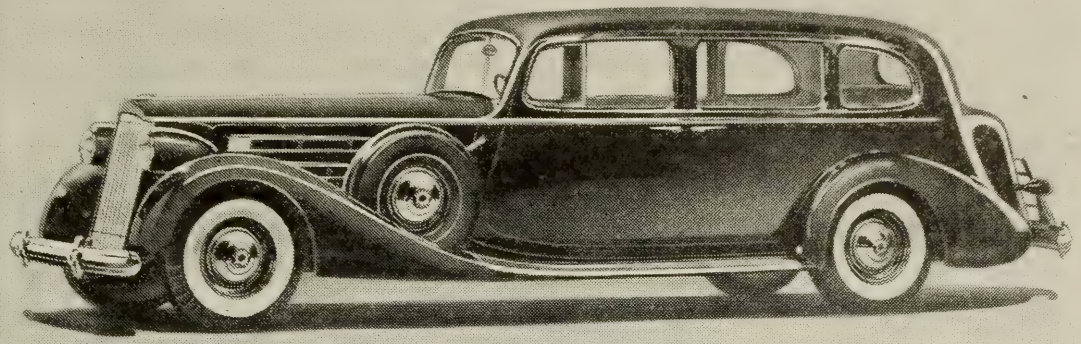
Concerning Wagner, he said that the music dramas were overlong, and that much of their dialogue was tiresome and loaded down with details not properly musical, but that when Wagner came to his great moments, especially his portrayal of the powers of nature, his music became sublime beyond description. MacDowell was not an admirer of grand opera as an art form. He did not have to see things on the stage. I remember asking if he went to the Metropolitan Opera House, and he said that he had been there once, and they had given him a seat directly over the big bass tuba, and the first time the man had let it off it had blown him out of the building.

MacDowell was an eager and tireless champion of programme music. He used to insist that music could give you definite ideas of realities, and we would have amusing controversies in the class. He played for us his "Wild Rose." What could be more obvious? How could anyone

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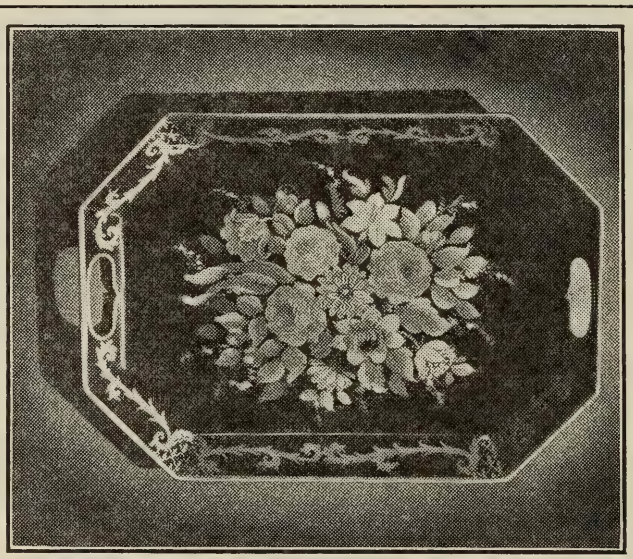
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possibly think that it referred to anything else? Said I — impertinent youngster: "It seems to me it could refer to many other things." "What?" demanded the composer, with some excitement, and I answered, "Well, it might be a pretty girl coming down a lane!"

MacDowell played us many of his own compositions, because we wanted them, and were bold enough to clamor for them, and to point out that this was the music he could tell us most about. He played the *"Hexentanz,"* and told us it was another case of a foolish title given by a publisher. It had been written as a *"Schattentanz,"* and you could see firelight flickering on a wall; there was no suggestion of witchcraft in it, but the publisher had thought that a witch's dance would sell. He played "The Deserted Farm," and told us about the New Hampshire place where he worked in Summer. He played "To a Water Lily," and quoted Geibel's poem about the white swan floating by. He played his great Eroica Sonata, and I am embarrassed to recall what I said about it in class. I didn't understand it, and confessed the fact, and asked, in substance, what was the basis of its form. Suppose it had stopped half-way through, could one have told the difference? I don't recall his answer, but I do recall his patient willingness to explain. If I feel ashamed now at this recollection, it is not because



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of any word of his, but simply because I realize how crude my question was, and how little equipped the whole class was to profit by the intellectual treat spread before it.

He spoke of his concert tours. He had to make them; one spent all one earned in New York. They were very wearying; few people realized the nervous and physical strain involved in giving a pianoforte concert – it was a giant's labor, and one was bathed with perspiration at the end. MacDowell had powerful arms. I never heard him in a concert hall, but I heard him in the Columbia classroom, in an old building in a far corner of the campus. When he wrote *fortissimo* he meant all of it and more, and he made the walls of the building shake; it has seemed to me ever since that nobody else knows how to play MacDowell.

And yet he could be infinitely tender, caressing each beautiful note. He would show us how these gentle effects were obtained upon the piano. He showed this delicacy, indeed, in everything – in his appearance, his tastes, and his conversation. I remember he told us an amusing story. Some of his pupils had sent him a birthday gift, and they had put inside a card containing a few lines from *"Das Rheingold,"* beginning, *"O, singe fort so süss und fein!"* That was a very pretty sentiment to send to a composer, said MacDowell; but unfortunately,



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glancing at the card and reading the first three words, he had taken them to be French instead of German, and had read "O powerful monkey!" He apologized to the ladies in the class before he told this story, and I was struck by the fact, for I had never heard that it was not good form to mention a monkey in the presence of ladies.

I saw MacDowell a few times after I had completed the two years' course. I met him once in his Columbia classroom after he had had his dispute with the great Nicholas Miraculous, and had resigned. He told me a little about the trouble, but without going into details. The point was that the university did not esteem music, and would not give the necessary credits for musical study. He had hoped to build up a great department, a center of culture, but he had failed.

The next time I saw him was at his home, an apartment in upper Eighth Avenue, or Central Park West, as it has since been named. I had written my first novel, a boyish effort, but it was full of a fine frenzy, and I thought it was marvelous, and asked MacDowell to read the manuscript. He did so, and I went to get his verdict, and I remember the apartment-house, and the elevator, and the large room looking over the park, and the piano, and MacDowell. He was very generous

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and kind, and wrote me a few words about the book. I don't remember them, and I shall not look them up, because they might be the means of causing someone to read that boyish effort.

I never saw him again. Soon afterward I read in the papers that his mind had failed from overwork and nervous strain. There was nothing I could do; he needed medical attention, not the admiration of a young student. He died; but he lived on in my memory, as you can see from this brief record. His personality was to me as a bit of radium, which continues to give out energy, and yet is undiminished and imperishable. He was a vital artist, and one does not meet many of them in one lifetime.



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THE Brahms of 1885, surrounded by admiring friends, revered everywhere by virtue of his first three symphonies, had every reason to rest secure in a foregone acceptance of his Fourth, which he completed that summer. Yet there are signs that the composer who, after many a *"Konzertwinter,"* knew a thing or two about his public as well as his music, was far from easy in his mind about the coming performance. He undoubtedly realized that most people, missing certain bright and immediately engaging qualities which had won them to the Second and Third, would be disappointed at the rather sombre hues, the more massive and stately beauties this one contained. He must further have known that the bulk of its intricate workmanship was bound to be but dimly comprehended for a long time.

Even the inner circle, skilled musicians as they were, shook their heads rather dubiously over the new score, and when Brahms, with Ignatz Brüll, played his usual two pianoforte version to some friends in Vienna before the public performance, Hanslick is said to have "sighed heavily" after the first movement, and remarked, with cheer-

* Last performed at these concerts October 11, 1935.

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ful bluntness: "Really, you know, it sounds to me like two tremendously witty people quarrelling!" Brahms cautiously entrusted it to the friendly atmosphere of Meiningen and Bülow's ducal orchestra for the first performance. He was glad to take advantage of Bülow's offer of his orchestra for trial rehearsal, and wrote to him: "I have often while composing [the symphony], had a pleasing vision of rehearsing it in a nice leisurely way — a vision that I still have, although I wonder whether it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them!" Brahms, as we shall see, was right in fearing that his symphony would scarcely take its first hearers by storm.

In these weeks of doubt, Brahms must have been heartened by the knowledge that one of his friends at least divined the essential beauties of his Fourth Symphony. It was Elisabet von Herzogenberg, whom he had delighted in keeping in a state of mystified anticipation before each of his previous symphonies was performed. For once this adroit lady coaxed from him the fragmentary manuscript of a symphony still in the process of composition. Their correspondence on the subject is unusually interesting, for never before had Brahms been led into a long interchange of letters on an uncompleted score. Her enthusiastic letters must have been heartening to the composer, for her quick, intuitive



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grasp of the inner qualities of the difficult manuscript was matched by her tact in admitting those points which perplexed her. When Frau Herzogenberg at last heard the symphony (by the Berlin Philharmonic under Joachim, January 1886), she wrote of her final preference for the *Andante.*

"It is one of the most affecting things I know, and, indeed, I should choose this movement for my companion through life and in death. It is all melody from first to last, increasing in beauty as one presses forward; it is a walk through exquisite scenery at sunset, when the colors deepen and the crimson glows to purple."

Of the first performance, at Meiningen, Florence May has often been quoted to show that the work took at once with the public. She wrote that the "new symphony was enthusiastically received," that "unsuccessful efforts were made by the audience to obtain a repetition of the third movement," and that the close "was followed by the emphatic demonstration incident to a great success." Against this is the evidence of Frederic Lamond, a living eye-witness, who wrote in the Berlin "Vossische Zeitung" (October 5, 1933) that the symphony "brought little applause." There is every indication that the E minor symphony was not clearly understood for a long while. A new symphony by

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Brahms was at that time considered an event, the more so when the revered composer conducted it. The crusading Bülow improved the occasion by repeating it at Meiningen, by taking his orchestra and the composer himself up and down the Rhine with it, and into Holland. The first performance in Vienna (on January 17, under Richter) caused a stir, and Billroth gave a dinner to Brahms and his friends. But though the Viennese applauded and praised the eminent musician who had dwelt among them for thirty years past, the symphony, according to Miss May, "did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors." The unfrivolous Leipzig, which had held off from the "two predecessors," took at once to the Fourth, and the critic Vogl smiled upon the finale for the "spirit of Bach" that was in it. Hamburg (where the symphony was heard on April 9) was of course proud of her native son, and the critic Josef Sittard of that city praised the symphony as "of monumental significance," basing his award on the doubtful virtue of its "rigorous and even grim earnestness."

That orchestras found the E minor a formidable task is indicated by the fact that Wilhelm Gericke, who had secured the score for its first American performance by the Boston Symphony Orchestra on November 29, 1886, was forced to postpone the event for further re-

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hearsal, meanwhile yielding the honor to Dr. Leopold Damrosch, who played it in New York, December 11. Miss May, writing her book twenty years later, can only claim for Brahms' last symphony that it then had the highest regard of musicians, that it had "been growing slowly into general knowledge and favor, and will, it may be safely predicted, become still more deeply rooted in its place amongst the composer's most widely valued works."

Still more time has passed; the "remote" Brahms, the "unapproachable" Brahms has somehow vanished into history or oblivion, and an audience, quite unconcerned with technical intricacies, sits before the once dread symphony in anticipation of the true grandeur, the direct poetry, the fine sobriety of mellowed coloring which are characteristic of the composer's riper years.

Karl Geiringer, in "Brahms, His Life and Work," writes of the Fourth Symphony:

"This last symphonic work of the master is more stringent and more compact than the previous three. More than ever before was Brahms's mind directed towards the past. He found a wealth of inspiration in pre-classical music, which revealed peculiar possibilities of enriching his musical language. The principal theme of the first movement is largely characteristic of the whole work. Distinctive of the 'later

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Brahms' is the art with which an ample and far-flung theme is developed from a motive of only two notes; and no less so is the assurance with which the imitation of the theme in the wood-wind is employed as an accompaniment to the theme itself. Again, the clear and passionless tranquillity of this idea, equally remote from pain and joy, is characteristic of this period of his work. The movement has no motto, like those of the first three Symphonies. On the one hand, the logical progression of ideas in this piece is so compelling that there is no need of a closer linking of the different sections by a special expedient; on the other hand, the Symphony possesses, in the *Finale*, a movement of such iron resolution and concentration that a similar formation in the first movement had to be avoided. The *Andante moderato* with its four monumental introductory bars, allotted to the horns and wood-wind, leads off in the ancient Phrygian mode. Slowly the warm and fragrant E major makes itself heard. Notwithstanding its wonderfully tender song-theme introduced by the 'cellos, this whole movement seems to lie, as it were, under the shadow of an inevitable fate. A sturdy, high-spirited *Allegro giocoso* follows. If the first two movements and the *Finale* seem inspired by Sophocles' tragedies, which Brahms had read about this time in his friend Professor Wendt's translation, this movement seems to be sponsored by Breughel. A sturdy gaiety reigns supreme, and the orchestration is broader and more plastic, more calculated to secure massive effects. The master supplemented the scoring of both the preceding movements by the addition of piccolo flute, counter-bassoon, and a third kettle-drum. The *Finale* is the crowning glory of the whole work. Just as Brahms took leave

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of his chamber music, so, too, he bade farewell to his symphonic creations with a movement in variations. These are of the type which he employed in the *Finale* of his Haydn Variations, *i.e.,* the Chaconne or Passacaglia. A simple theme of eight bars which is repeated thirty-one times, in the lower, middle, and upper voices, without a single modulation or transitional passage, provides the framework of this movement."

The musical wisemen of the time were not unnaturally agog to find that Brahms had taken from Bach so rigid and constricted a form as the passacaglia, and had calmly broken all symphonic precedent by using it for a finale. Brahms accomplished the impossible by repeating his stately theme (wherein the trombones make their first appearance) through many variations, with scarcely an extra transitional bar, and yet avoiding all sense of patchiness or tedious reiteration. That the movement shows never a "joint," but is broadly, majestically fluent, that it progresses with the variety, the sweep of a symphonic form, is attributable to Brahms' particular craftiness in the manipulation of voices and harmonic color. Brahms' first apostles feared lest the details of this structural marvel be lost upon the general public. Joachim, first introducing the symphony to Berlin (February 1, 1886) announced the last movement as "variations," and had the theme printed in the programme. On early Boston Symphony Programmes the movement

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appears as *Ciaconna.** In assuming that the listener would find the movement as a whole too much for him, the scholars may have underrated both Brahms and his public. The composer, as the Leipzig critic Vogl astutely remarked after the first performance there, "kept its contrapuntal learning subordinate to its poetic contents." If the Quintet from *Die Meistersinger* or the finale of the Jupiter Symphony were to the uninitiated nothing clearer than a tangle of counterpoint, then Wagner and Mozart would be far lesser composers than they are. Just so, the broad lines of the Cathedral at Milan are not obscured to the general vision by its profusion of detail. Nor does the layman miss the nobility and sweep of Brahms' tonal architecture.

* The difference between a passacaglia and a chaconne is a rare subject for hair-splitting. No doubt a goodly array of weighty opinions could be assembled to establish, on the one hand, that Brahms' finale is indubitably a passacaglia, and a no less learned case could be made that it is beyond all dispute a chaconne. A plausible argument for the latter is made by Dr. Percy Goetschius, on his "Analytic Symphony Series": "The Finale is a chaconne," Dr. Goetschius begins, confidently. "Brahms gave it no name, and it has been called by some writers a Passacaglia. This uncertainty is not strange, since those two old Dances were almost identical, and their titles are usually considered interchangeable. Still, there are several traits which assign this a place in the category of the chaconnes: (1) The fact that the theme is conceived, not as a bass ('ostinato'), but as a melody, and is placed often in the upper voice; (2) the exclusively homophonic texture of the variations; (3) the frequent, and not unimportant alteration of the endings of the theme. In a word, selecting Bach as arbiter, this set of variations is closer akin to Bach's Chaconne for Solo Violin, than to his great Passacaglia for the Organ."

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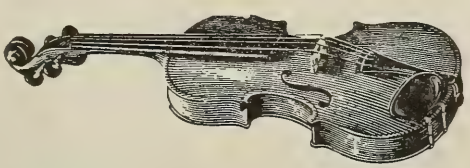
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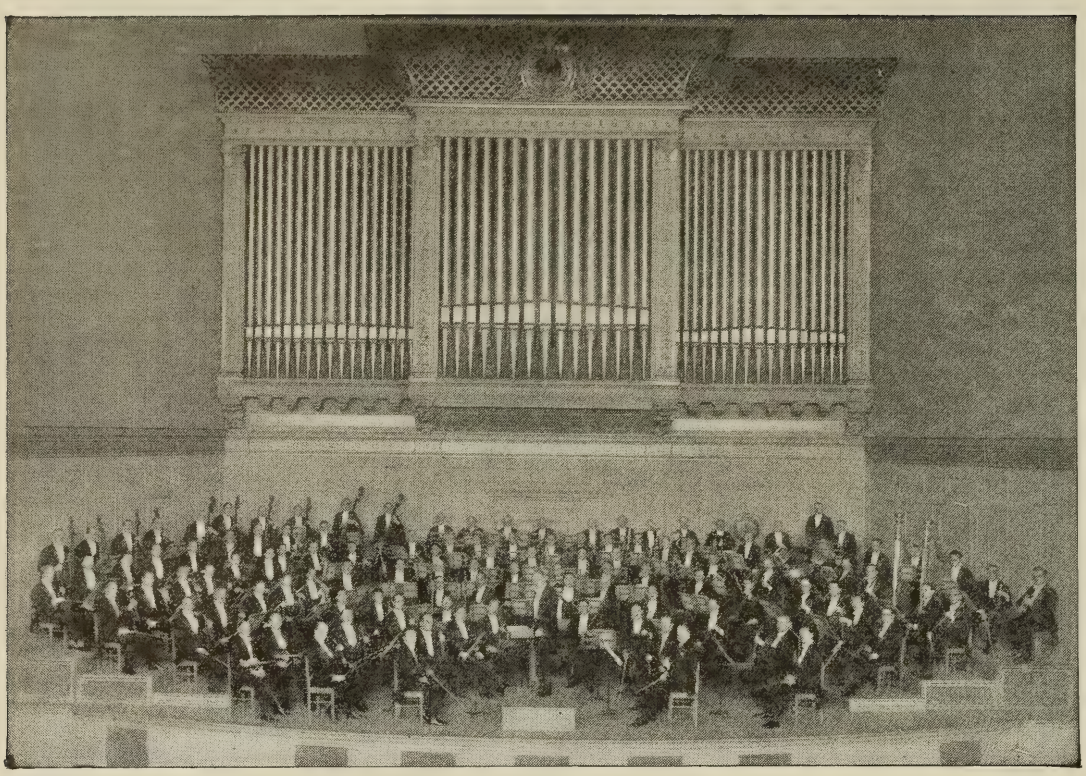
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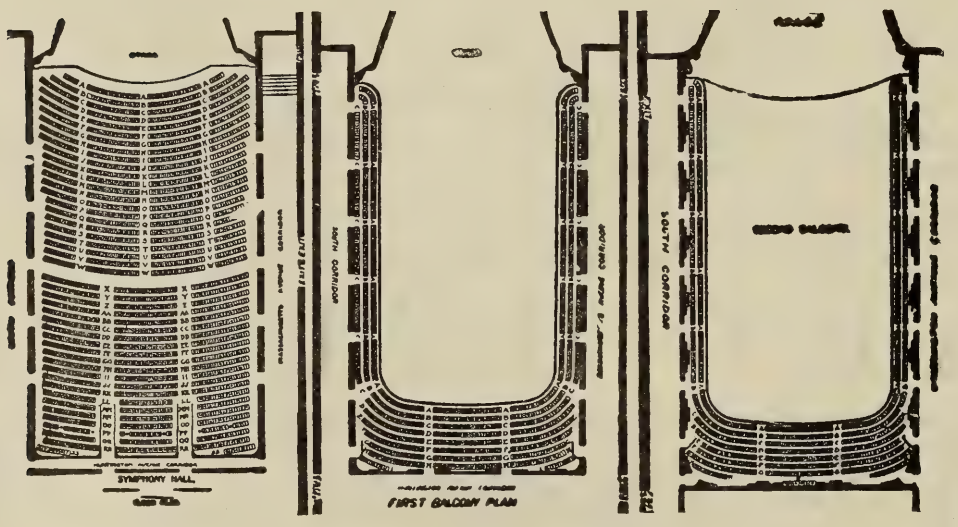
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MR. GREENE'S ADDRESS TO THE "FRIENDS"

At the annual meeting of the "Friends of the Boston Symphony Orchestra" in Symphony Hall on December 3rd last, Mr. Jerome D. Greene, Director of the Harvard Tercentenary Celebration, was the guest speaker of the afternoon. A part of his address is here quoted:

"Any expression of gratitude by me on the part of the University, in addition to what President Conant said in those two words, 'Thank You,' to Doctor Koussevitzky at the end of the third concert — could add nothing to the significance of that expression. I think your chairman will testify if he tells the truth that when he invited me to come I was almost precipitate in my acceptance and I welcomed a chance to thank the Trustees for their generous cooperation, and to tell what the Orchestra did for Harvard.

"My original hopes did not aim higher than to secure one concert from the Boston Symphony Orchestra and that would have been a great delight, but I discovered that my ideas were not in harmony with your conductor. He was willing to give three concerts, and I accepted his proposal, to which he added the orchestral accompaniment for the Service of Thanksgiving, rendered on September 17th. Unfortunately a limited number of people were able to be in the church, but this service was regarded by them as the high point of beauty and significance of our whole celebration.

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honor of the delegates. A handsomer gesture than this — which the University through the Orchestra was able to make — could hardly have been made.

"The second concert took the form of a memorial (in Sanders Theatre) to Major Higginson — thus supplying an emphasis of the close connection between the University and the Orchestra.

"The third concert had more of a Harvard tinge — it was held on the last night of the Harvard celebration, with the Tercentenary chorus composed of the Harvard and Radcliffe Glee Clubs. It was a spirited ending to the celebration and a delight to all of us in the University that the Orchestra and our youthful singers could combine in that last note, which I think is still echoing in our ears.

"Many who attended the Tercentenary ceremonies who remarked the beauty and emotional impression of the celebration may have been thinking chiefly of the noble utterances of the principal participants, but the fact is that the perfect harmony of the music as well as the architecture and decorative setting, together with the spiritual character of the occasion, had much to do with the impression made on all who were present. Of the many who attended the Tercentenary none of us could foresee this exalted spiritual note which no planning could possibly have accomplished.

"Such was the service rendered by the Boston Symphony Orchestra to Harvard University last September and such is the service which it will always render to the community to which it looks for support. The service to the University emphasized the relationship which has been close since the days of Major Higginson and which has culminated as your great Conductor has become one of our most distinguished honorary members.

"At this opportunity to express my gratitude and appreciation I feel greatly obliged, and in words on which I could not possibly improve let me say 'Thank You.' "

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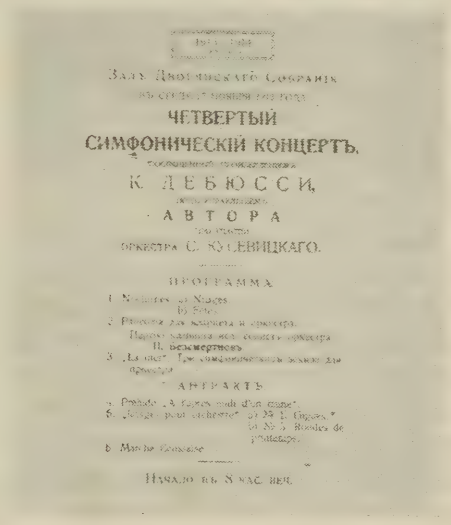
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SYMPHONIANA

Debussy and Koussevitzky — Rachmaninoff — "Music and the Multitude"

DEBUSSY AND KOUSSEVITZKY

In the winter of 1913 Debussy was invited by Koussevitzky to conduct a concert of his own music in Moscow and another in St. Petersburg. The composer was received with immense enthusiasm by his many Russian admirers. The programme of the concert is here reproduced:



ЧЕТВЕРТЫЙ
СИМФОНИЧЕСКИЙ КОНЦЕРТЪ,
К. ДЕБЮССИ,
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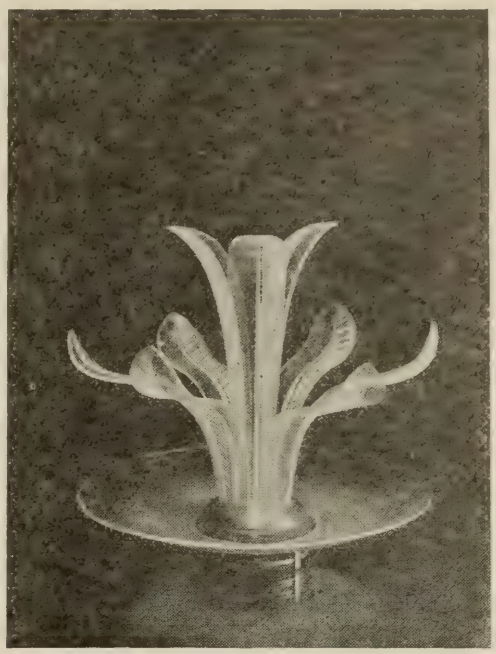
АНТРАКТЪ

Начало въ 8 час. веч.

(The above programme announces a concert at "The Hall of the Nobles," Wednesday evening, November 27, 1913, Debussy conducting Koussevitzky's orchestra in the following of his works: Nocturnes — "Nuages" and "Fêtes"; Rhapsody for Clarinet; "La Mer"; "Prélude à l'après midi d'un faune"; the Images "Gigues" and "Rondes de printemps"; and Marche Ecossaise.)

In his turn, Debussy recorded his impressions of Koussevitzky in an article contributed to *La Revue Musicale S. I. M.*, January 1, 1914, and here translated:

"M. S. Koussevitzky invited me to come and conduct two orchestral concerts, one in St. Petersburg, the other in Moscow.



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"These concerts were devoted exclusively to the works of Claude Debussy. Never have I heard so many of them at a single time. It will be understood why I can't enlarge on this subject, but I may be permitted in any case to speak plainly of the artistic value of the orchestra assembled by the only Koussevitzky, one clearly distinguished by an exact discipline, and a devotion to music which gleams in but few of the cities of our ancient Europe.

"One recalls that M. S. Koussevitzky was an incomparable virtuoso of the double-bass — an instrument which does not generally inspire confidence. For this reason this particular group of instruments takes on in his orchestra an unexpected tonal value — it is truly this 'base,' at times solid, at times tumultuous yet impalpable, on which all possible orchestral values play liberally, fearlessly.

"During the summer, the Koussevitzky orchestra ascends the Volga in one of those triple-decked boats such as are to be seen on the Swiss Lakes, stopping wherever it is possible to find a hall, not a concert hall but one where one could honestly make music. Koussevitzky told us that he has seldom encountered a public more docile or more sympathetic. Their emotion is so sincere that they forget to applaud. One should by no means put this down as stupidity, but rather bear in mind that those who could not pay for their places, instead of resorting to the stratagem of the complimentary ticket, pay their way with a present of fruits of the earth.

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S. Koussevitzky, whose ardor in the service of music is such, so it seems to us, that henceforth it should know no obstacles." — CLAUDE DEBUSSY.

RACHMANINOFF



Sergei Rachmaninoff performed his Third Pianoforte Concerto with the Orchestra in the season past. The Russian artist, appearing once more at the concerts of next week, will be heard in the first Boston performance of his most recent work for Piano and Orchestra, his Rhapsody on a Theme of Paganini.

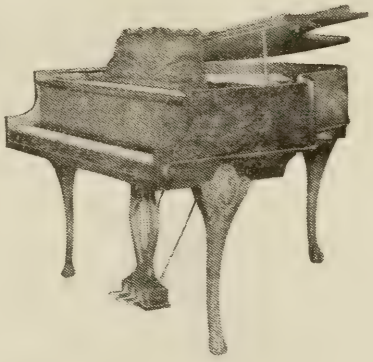
"MUSIC AND THE MULTITUDE"

The following editorial, which appeared in the *Boston Globe* December 14 last, is here quoted in part:

"In Athens stands and has stood for 2,270 years a beautiful little marble monument still copied in a thousand parks all over Europe and America. It is in the form of a circular temple to serve as base for the bronze tripod won by Lysicrates, the Athenian citizen who paid for the training of the chorus which took the prize at that Spring's Dionysian Festival. His donation was called a 'liturgy,' or public service. . . .

(Continued on next to last page)

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Tenth Programme

THURSDAY AFTERNOON, DECEMBER 24, *at* 2:30 *o'clock*

SATURDAY EVENING, DECEMBER 26, *at* 8:15 *o'clock*

DEBUSSY.....Music from "Le Martyre de Saint-Sébastien"
(Mystery Play of Gabriele d'Annunzio)

I. The Court of Lilies
II. The Magic Chamber
III. The Council of the False Gods
IV. The Broken Laurel
V. Paradise

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Soprano Solo: OLGA AVERINO

INTERMISSION

DVOŘÁK.....Concerto in B minor for Violoncello, *Op.* 104

I. Allegro
II. Adagio ma non troppo
III. Finale: Allegro moderato

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Christmas Season!

And all our good wishes, incidentally are an even blend of the spirit that put Shakespeare to saying "So hallow'd and so gracious is the time" . . . with that of the early ballad that so feelingly prescribed . . . "Without the door let sorrow lie
And if for cold it hap to die
We'll bury it in a Christmas-pie
And evermore be merry!"

"THE MARTYRDOM OF SAINT SEBASTIAN"

(Mystery Play of Gabriele d'Annunzio)*

By Claude Debussy

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

When, in the spring of 1911, a new score of Debussy was announced for performance at the Châtelet — incidental music to a play of d'Annunzio in French verse — *"Le Martyre de Saint-Sébastien,"* which had been commissioned by Mme. Ida Rubinstein, musicians shook their heads in doubt. It was probably just another of the commissions which the composer accepted for the fee it would bring, and looked upon with unmistakable dislike, such as the incidental music to "King Lear," or the ballet for Diaghilev, *"Masques et Bergamasques"* (which he never wrote), or another ballet, *"Khamma,"* which he sketched for Maud Allan, and handed over to Charles Koechlin to orchestrate. Those who looked for an *œuvre de circonstance* of this sort in *"Le Martyre de Saint-Sébastien"* were mistaken.

The figure of the Archer of God, the fair "athlete of Christ," sug-

* Last performed at these concerts February 14, 1930.

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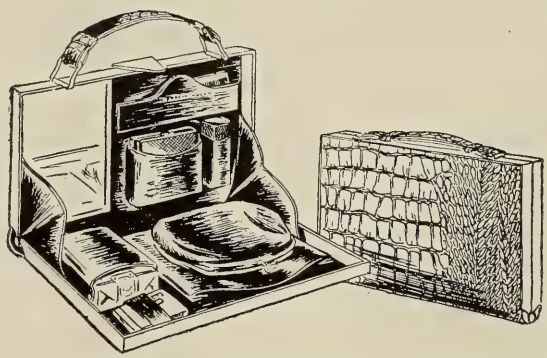
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gesting at once sensuous grace and a pure flame of faith, an intriguing symbolism clothed in an archaic simplicity of style, appealed to him immensely. The Saint as D'Annunzio presented him to Debussy was limned in a tragic mystery play, a figure as he might have been depicted in a stained glass window. "I have dreamed for a long time of the bleeding youth," wrote the Italian poet, "transfigured in the Christian myth, like the beautiful wounded god mourned by the women of Byblus before the catafalque of ebony and purple, in the vernal equinox. I had chosen this line from a verse of Veronica Gambara, the great Italian poetess of the Renaissance: 'He that loves me most, wounds me.' My mystery play is a development of this theme. The saint, holding fast the laurel at the hour of execution, said to the archers of Emesa:

'I say unto you, I say unto you,
He that wounds me the more deeply, the more deeply loves me.'"

Debussy has introduced each act, or "mansion" (according to an antique terminology) by a prelude. The introduction to the final act becomes an "interlude," because it follows without break upon the fourth (the scene of the laurel grove). He has introduced choral passages freely through the score, and to the divine commentaries of the



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groups are added single celestial voices, for soprano except in the case of the two brothers, the martyrs of the first act, these parts being sung by contraltos. The orchestra makes little use of the strings save for reinforcement or a background of tremolo chords. It consists of quadrupled flutes, clarinets and bassoons, two oboes and English horn (for upon the voices of the wood winds he principally depends). There are six horns, three trumpets, three trombones and tuba; this percussion — bass drum, cymbals, tam-tam, celesta; also three harps. Analysts speak of a distinct use of Gregorian modes, which antique flavor is mated with a touch of Oriental melody, in keeping with the decidedly Eastern influence which was found in the court and the civilization of the Roman Empire in the days of Diocletian.

The curtain rises upon the "Court of Lilies" in a Roman palace, where Christian brothers are seen chained to pillars — they are Marc and Marcellian. Sebastian, captain of the Emperor's archers, urges them not to renounce their faith, and to prove the power of his own, steps upon live coals, converts their mother, performs miracles of healing.

The second act discloses "The Magic Chamber," a shrine of pagan mysteries, a temple of infidel images, spells and incantations. The secrets of the astrologists and magicians are concealed behind bronze doors. The voice of Erigone, "maid of the golden grain" is heard

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from within, and later the voice of the Holy Virgin. Sebastian breaks the seal. There streams in the light of the new Faith, dispelling the old.

Next is shown the court of Cæsar Augustus, the Emperor at Rome. Sebastian, the favorite Archer of Diocletian, is brought before the throne. But he casts the lute of Orpheus upon the floor, renounces the divinity of the pagan emperor and gods. Diocletian, reluctant at first on account of the beauty of the youth, nevertheless commands that he be suffocated under draperies and flowers, and when the archers of Sebastian rescue him, ordains that he be bound to a tree and shot to death by the arrows of his own men.

In the fourth act, which is set in a grove of laurels, the martyrdom takes place. "Who loves me best, shoots straightest," he tells them. "Your arrows, giving me death, give me life. Every dart striking me with anguish brings me heavenly bliss!" As the body is borne away by his sorrowing companions, the arrows vanish from it and appear in the tree, suffused with an increasing light. The music of agony accompanying this scene has often been compared to that of the suffering Amfortas.

The final act is unfolded without spoken voice. The forest is transfigured with a celestial radiance from above. Antiphonal choruses of the Heavenly hosts are heard as the saint is received. It should be remembered that Debussy had written no choral music since his early *"Damoiselle Élue."** The writing of this scene, its independence of treatment, has been highly praised.

* Save for the wordless women's voices in his Nocturne *"Sirènes."*

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That part of d'Annunzio's text which Debussy set to music is here quoted and translated:

I. LA COUR DES LYS		I. THE COURT OF LILIES
	SCENE I	SCENE I
		(*The twin brothers, bound to columns, pale and exalted. They throw back their heads to sing towards heaven.*)
LES JUMEAUX:		
(*The Two*)	Frère, que serait-il le monde Allégé de tout notre amour! Dans mon âme ton coeur est lourd Comme la pierre dans la fronde.	Brother, what would the world still hold Without our love! Thy heart weighs in my soul Like the stone in a sling.
(*One*)	Je le pèse; au-delà de l'ombre	I poise it; beyond the dark
(*The other*)	Je le jette vers le grand jour.	I cast it toward the light of day.
(*One*)	J'étais plus doux que la colombe.	I was gentler than the dove.
(*The other*)	Tu es plus fauve que le vautour.	More wild art thou than the eagle.
(*The two*)	Toujours, jamais! Jamais, toujours! Fer ne me dompte, Feu ne me dompte. Beau Christ, que serait-il le monde Allégé de tout votre amour.	Always, never! Never, always! Iron cannot subdue me, Fire cannot subdue me. Fair Christ, what would the world still hold Without our love.

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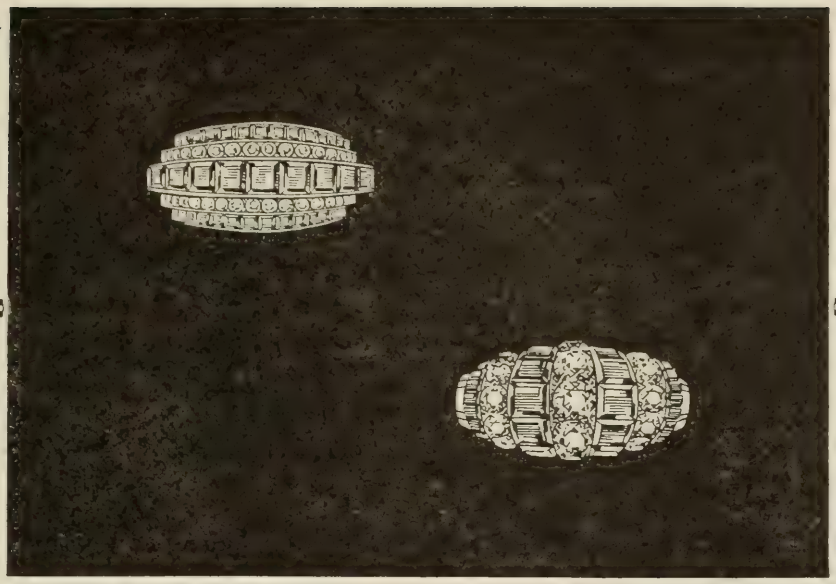
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SCENE II

CHORUS:

Sébastien, tu es témoin.

SCENE III

LES JUMEAUX:

Hymnes, toute l'ombre s'efface
Dieu est et toujours sera Dieu!
Célébrez son nom par le feu.
Chantez les oeuvres de sa grâce,
Louez ses oeuvres en tous lieux.
Semez son nom mystérieux!

CHORUS SERAPHICUS:

Salut! O lumière,
Lumière du monde,
Croix large et profonde.
Signe de victoire,
Et Palme de gloire,
Et Arbre de vie.
Voici les sept témoins de Dieu,
Les chefs de la milice ardente.
Tout le ciel chante!

SCENE II

CHORUS:

Sebastian! Thou art witness.
(*Ecstatic dance of Sebastian on the live coals.*)

THE TWIN BROTHERS:

Sing praise, for darkness flees.
God is, and ever shall be God!
Extol his name by fire.
Sing his deeds of mercy,
Praise everywhere his works.
Spread his mystic name.

SERAPHIC CHORUS:

Hail, O Light,
Light of the world,
Mighty cross,
Sign of Victory,
And palm of glory,
And tree of life.
Behold the seven witnesses of God,
Captains of the flaming hosts,
All the heavens sing.

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II. LA CHAMBRE MAGIQUE

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Je fauchais l'épi de froment, oublieuse de l'asphodèle;
Mon âme, sous le ciel clément, était la soeur de l'hirondelle;
Mon ombre m'était presqu'une aile, que je trainais dans la moisson,
Et j'étais la vierge fidèle à mon ombre et à ma chanson.

Vox Celestis (Solo):

Qui pleure mon enfant si doux, mon lys fleuri dans la chair pure?
Il est tout clair sur mes genoux,
Il est sans tâche et sans blessure.
Voyez. Et dans ma chevelure tous les astres louent sa clarté.
Il éclaire de sa figure ma tristesse et la nuit d'été.

II. THE MAGIC CHAMBER

The Voice of the Maiden Erigone:

I was cutting the tufted corn, and forgetting the asphodel;
My soul, under the gentle heaven, was sister to the swallow;
My shadow was almost as a wing, which trailed through the new-cut grain
And I was the virgin faithful to my shadow and my song.

Heavenly Voice:

Who mourns my child so gentle, my lily unfolded in pure flesh?
He glows with light upon my knees,
He is without fault and without blemish.
See. And in my crown all the stars praise his radiance.
His face lightens my sadness and the whole summer night.

III. LE CONCILE DES FAUX DIEUX

Les Citharèdes:

Paian, Lyre d'or, Arc d'argent!
Seigneur de Délos et de Sminthe,
Beau roi chevelu de lumière.
Apollon!

III. THE COUNCIL OF FALSE GODS

The Singers:

Paean, golden lyre, silver bow!
Great lord of Délos and of Smintheus,
Fair king clothed in light
Apollo!

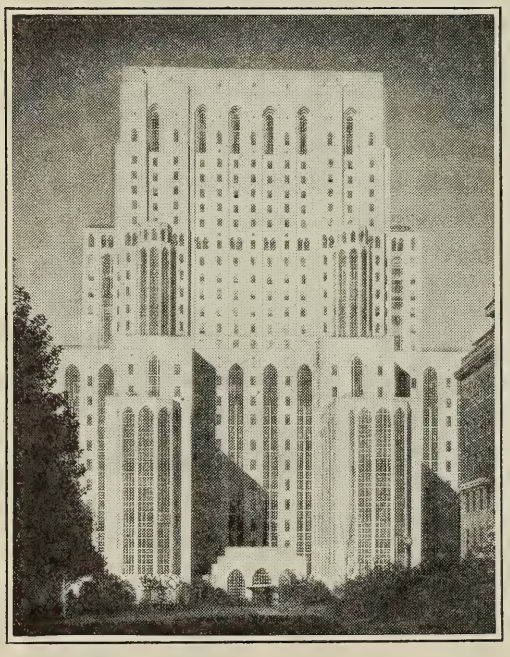
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Tu pleures l'Archer du Liban.
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Voyez le bel Adolescent
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Donnez les baumes et l'encens.
Femmes, pleurez!

VOX SOLA (Solo):

"Je souffre." Il a gémi. Ecoute: "Je souffre! Qu'ai-je fait? Je souffre et je saigne. Le monde est rouge de mon tourment. Ah! Qu-ai-je fait? Qui m'a frappé? J'expire, je meurs, ô beauté! Je meurs, mais pour renaitre impérissablement."

CHORUS:

Adonis! Hélas! Pleurez!

VOX SOLA (Solo):

Cessez, O pleureuses! Le monde est lumiére, tel qu'il l'annonce.
Il renait dieu, vierge et jeune homme, le Florissant,
Il renait, il se renouvelle, O frère des saisons jumelles.
Debout! La mort est immortelle, dieu, par ton sang.

THE WOMEN OF BYBLOS:

Ah! you mourn the loved one.
You mourn the archer of Liban.
Oh sisters, brothers!
He dies, the fair Adonis.
See how the comely youth
Lies bathed in purple blood.
Bring balm and incense.
Women, mourn!

SINGLE VOICE:

"I suffer." He groaned. Listen: "I suffer! What have I done? I suffer and I bleed. The world is red with my torment. Ah! what have I done? Who has struck me? Expiring, I yield, vision rare! I die to rise again to imperishable life."

CHORUS:

Adonis! Alas! Weep!

SINGLE VOICE:

Cease, mourners! The world is light as he proclaims it.
He is reborn, God, virgin, and youth, the Flower,
He is reborn, renewed, oh brother of twin seasons.
Arise! Death is immortal, oh God, by thy blood.

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CHORUS:
Le dieu, voilà le dieu, Il est debout!

CHORUS:
Io! Adoniastes!
O soeurs, O frères, exultez!
Le Seigneur est ressuscité.

Il conduit la danse des astres.
Déliez vos cheveux,
Dénouez vos ceintures,
Du noir Hadès où sont les âmes
Il nous revient, le Bienheureux.
Io!

CHORUS:
Il est mort, le bel Adonis,
Pleurez, pleurez.
Il se meurt, le bel Adonis!
Pleurez, pleurez.
Il descend vers les noires Portes,
Tout ce qui est beau l'Hadès morne l'emporte.
Renversez les torches.
Eros! Pleurez.

IV. LE LAURIER BLESSÉ

CHORUS:
Hélas! Ah!
Pleurez, Ô femmes de Syrie,
Criez, "Hélas! ma Seigneurie!"
Toutes les fleurs se sont flétries.

CHORUS:
The God, see the God, he has risen!

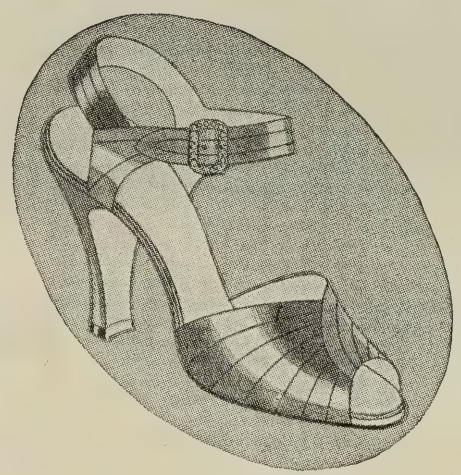
CHORUS:
Io! Worshippers of Adonis!
Oh sisters, brothers, rejoice!
Our lord has risen again

He leads the celestial dance.
Unbind your hair,
Loosen your girdles,
The fortune-blest returns to us from black Hades.
Io!

CHORUS:
He is dead, the fair Adonis,
Weep, weep.
He descends to the black portals,
All that is fair, dismal Hades takes from him.
Lower the torches.
Eros! Weep.

IV. THE BROKEN LAUREL

CHORUS:
Alas!
Weep, oh women of Syria!
Cry, "Alas, my Lordship!"
All the flowers are withered.

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Criez! Pleurez, ô femmes de Syrie!
Il va dans la pâle prairie!

Weep, oh women of Syria!
He goes to the barren desert!

(Suddenly the women who receive the body see the arrows disappear as rays of light in the wounds.)

V. LE PARADIS

CHORUS MARTYRUM:

Gloire! Sous nos armures flamboyez, ô blessures!
Qui est celui qui vient?
La lys de la cohorte.
Sa tige est la plus forte.
Louez le nom qu'il porte: Sébastien! Sébastien!

CHORUS VIRGINUM:

Tu est loué.
L'étoile de loin parle à l'étoile et dit un nom, le tien.
Dieu te couronne.
Toute la nuit, comme une goutte à ton front, est dissoute, Sébastien!

CHORUS APOSTOLORUM:

Tu est Saint.
Qui te nomme
Verra le fils de l'homme.
Qui sur son coeur te tient
Sourire de ta grâce.
Jean t'a donné sa place,
Tu boiras dans sa tasse, Sébastien!

V. PARADISE

CHORUS OF MARTYRS:

Glory! Wounds shine forth beneath our armor!
Who is that who comes?
The lily of the cohort.
His stem is best of all.
Praise the name he bears: Sebastian! Sebastian!

CHORUS OF VIRGINS:

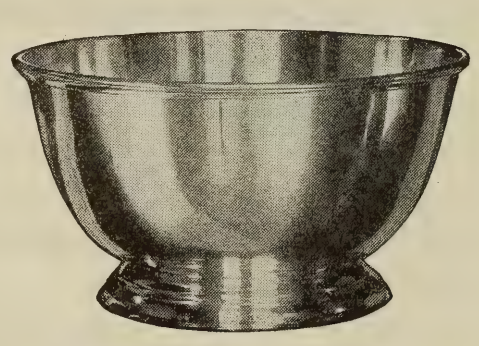
Thou art praised.
Star speaks to distant star, and speaks a name: thine.
God crowns thee.
Night itself as a drop on thy brow is vanished, Sebastian!

CHORUS OF APOSTLES:

Thou art Saint.
Who names thee
Will see the son of man.
Who bears thee in his heart
Will smile with thy grace.
John has yielded his place,
Thou wilt drink from his cup, Sebastian!

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Tu es beau.
Prends six ailes
D'Ange, et viens dans l'échelle
Des Feux musiciens,
Chanter l'hymne nouvelle
Au Ciel qui se constelle
De tes plaies immortelles,
Sébastien.

CHORUS OF ANGELS:

Thou art beautiful.
Take six wings of Angels,
Come to the scale of music's host,
There to sing a new hymn
In heaven where are praised
Thy immortal wounds,
Sebastian.

ANIMA SEBASTIANI:

Je viens, je monte.
J'ai des ailes.
Tout est blanc.
Mon sang est la manne qui blanchit le désert de Sin.
Je suis la goutte, l'étincelle et le fétu.
Je suis une âme, Seigneur, une âme dans ton sein.

SPIRIT OF SEBASTIAN:

I come, I ascend.
Born on wings,
All is white.
My blood is the manna which whitens the desert of Zin.
I am the drop, the spark, the germ of life.
I am a soul, Lord, a soul in thy bosom.

CHORUS SANCTORUM OMNIUM:

Louez le Seigneur dans l'immensité de sa force.
Louez le Seigneur sur le tympanon et sur l'orgue.
Louez le Seigneur sur le sistre et sur la cymbale.
Louez le Seigneur sur la flute et sur la cithare.
Alleluia. Alleluia.

HOLY CHORUS:

Praise the Lord in the greatness of his power.
Praise the Lord on the dulcimer and organ.
Praise the Lord on the timbrel and the cymbal.
Praise the Lord on the flute and cither.
Hallelujah. Hallelujah.

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Debussy, when first approached by d'Annunzio with the scheme for "St. Sebastian," said that the letter "threw me into a fever, so happy and proud was I to illustrate in music M. d'Annunzio's work." He at once set aside such scores as he then had in hand. These included the "Image," *"Gigues,"* and the project for an opera on Poe's "The Devil in the Belfry" (*"Le Diable dans le Beffroi"*), to which he had lately been giving much thought and some definite musical planning. Giulio Gatti-Casazza had approached him, hoping to secure for New York the rights for a possible successor to *"Pélleas."* Debussy then said: "Don't forget that I am lazy, and that it sometimes takes me weeks to choose between two chords." And at another time: "My dominant characteristic is not genius, but uncertainty and laziness." Whether for good or for evil in this case, Debussy had no time whatever for procrastination over "The Martyrdom of Saint Sebastian." Receiving the order at the beginning of 1911, he was bound to deliver the score for performance on May 21. He was as good as his word, and the copy arrived at the last possible moment, page by page, the last touches filled in in pencil.

The play had its first public presentation on Monday, May 22, 1911, at the Théâtre Châtelet, Paris.* The choreographer was Fokine; the

* Philip Hale gives the date as May 21, from the authority of the printed play, and the *"Annales du Théâtre."* He has also noted that May 20 is given in a reduction for piano

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designer of scenery and costumes, Léon Bakst. D. E. Engelbrecht had trained the chorus, and Émile Vuillermoz, who has given a detailed description of the affair, both assisted with the chorus and rehearsed the dances of the principal character. André Caplet was the conductor, and it was this excellent musician whom Debussy relied upon at the last moment for the filling in of the orchestration.

Circumstances militated against the success of the piece. In the first place, on May 16, the Archbishop of Paris had declared it to be "offensive to Christian consciences," and warned Catholics to stay away from it. Debussy and d'Annunzio jointly published an indignant retort, in which they said: "We declare . . . that this deeply religious work is a lyrical glorification not only of this splendid Christan athlete, but also of all Christian heroism." Nevertheless many obeyed the command. Vallas ventures that "the representation of the Saint by a Jewish woman dancer" was not considered fitting by the Church, that public confidence may not have been strengthened by the thought that the

and voices by André Caplet, published at the time. But Léon Vallas notes that the final dress rehearsal, to which many were invited, was given on Sunday, May 21. It was to have been a "gala performance," but when the French Minister of War was killed by an aeroplane on that morning, an official ban was laid on such an event, and at the last minute all were excluded except the press. The first performance proper took place on the following night, Monday, May 22.

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theatrical ambitions of Ida Rubinstein were the instigating motive of the whole venture. The performance "was also marred," adds M. Vallas, "by the absurdly inadequate interpretation of the principal rôle by the foreign dancer, Ida Rubinstein, who had absolute control of the production."*

The "ensemble rehearsal" went well, and the composer, who until then had stayed away from the theatre, was "moved to tears."† But at the first performance, things did not go nearly so well. There were misunderstandings and confusion. "The musicians were hampered by the Italian poet's phraseology, which was rather labored, though at times magnificent." A performance of three hours on a subject of a single, rapt mood, and little action, with music only episodic, save for the "prelude" to each act, and the choruses in the final scene, must have seemed to many who remembered the ravishing "Faun" and the ardent Pélleas, strangely static and austere. The audience, according to the reviewer of the *Rappel,* "poured out gradually, like water from a broken vase." Many highly enthusiastic things were written about

* Elsewhere, this writer states that the dancer's interpretation was "marked by a bland incomprehension."

† Jacques Durand, Debussy's publisher, relates this incident: "I had the intense satisfaction of having him play to me *'Le Martyre de Saint-Sébastien.'* When he came to the magnificent passage of the 'Passion,' Debussy, at the piano, wept, while I in my armchair was likewise moved. He had put so much emotion into his playing that he had conveyed it to his 'audience.'" (*"Quelques Souvenirs d'un Editeur de Musique"* — 1924.)

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the music, but some were skeptical. Certain publications sided with the church. The *Gaulois* refrained, "out of consideration for its readers," from describing the drama: "There is something inherently sacrilegious about it, which necessarily offends Christian feeling." There were a number of performances, but attendance languished. On numerous occasions since, the music has been performed in concert arrangement.*

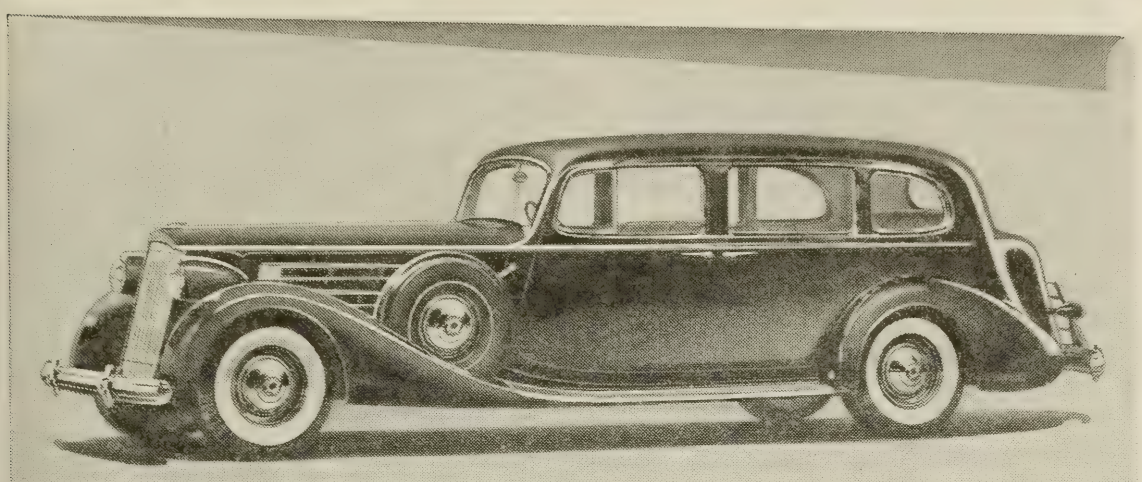
To return to the Catholic ban which was laid upon the work, it will be interesting to quote from an interview which Debussy gave to the *Comœdia* on May 18, 1911:

"Do you imagine that my works do not contain what I may call religious precedents? Do you propose to fetter the soul of the artist?

* The first American performance was at a concert in New York, February 12, 1912, Kurt Schindler conducting the MacDowell Chorus. A stage presentation was given on March 30 of the same year at the Boston Opera House, Theresa Cerutti miming Saint Sebastian, André Caplet conducting. ("The performance," wrote Philip Hale, "was wholly inadequate owing to insufficient preparation, and the inefficiency of the singers and the dancer.") Mme. Ida Rubinstein revived the Mystery and danced in it, June 1922, at the Paris Opéra. There have been other performances since then. Numbers from the suite were performed by the orchestra of Philadelphia, October 6 and December 15, 1922; of Chicago, March 28, 1923. On January 18, 1924, Pierre Monteux introduced at the Boston Symphony concerts the following instrumental excerpts: "The Court of the Lilies," "Dance of Ecstasy and Finale of Act I," "The Passion," "The Good Shepherd." The music as a whole was performed under Koussevitzky's direction, February 14, 1930, the Cecilia Society (Arthur Fiedler, conductor) providing the choral part, Mme. Ritter-Ciampi the soprano solo.

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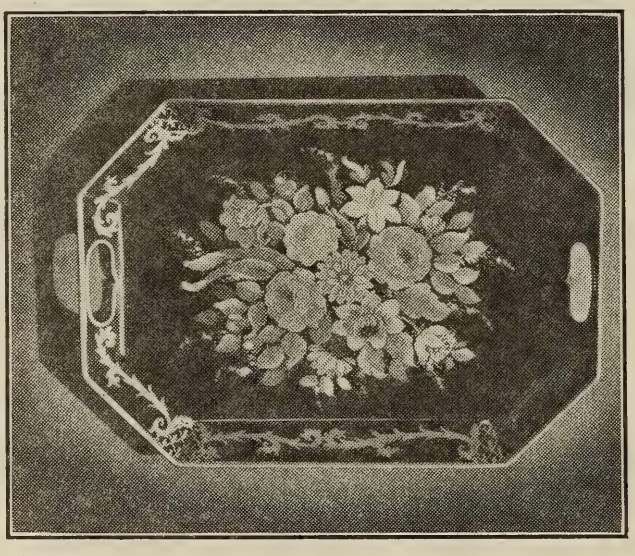
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Is it not obvious that a man who sees mystery in everything will be inevitably attracted to a religious subject? I do not wish to make a profession of faith. But, even if I am not a practising Catholic nor a believer, it did not cost me much effort to rise to the mystical heights which the poet's drama attains. Let us be clear about the word *mysticism*. You see that this very day the Archbishop has forbidden the faithful to assist at d'Annunzio's play, although he does not know the work. But let us not dwell on these annoying details. . . . From the artistic point of view such decrees cannot be considered. I assure you that I wrote my music as though I had been asked to do it for a church. The result is decorative music, if you like, a noble text, interpreted in sounds and rhythms; and in the last act when the saint ascends into Heaven, I believe I have expressed all the feelings aroused in me by the thought of the Ascension. Have I succeeded? That no longer concerns me. We have not the simple faith of other days. Is the faith expressed by my music orthodox or not? I cannot say. It is my faith, my own, singing in all sincerity. In case it interests you, I may as well tell you that I wrote in two months a score which in the ordinary way would have taken me a year, and that I put into practice what I might call my theories on incidental music. It should be something more than the vague buzzing that too often accompanies verse or prose, and should be closely incorporated with the text."*

* The joint pronouncement of the poet and the musician is here given at length: "The Archbishop of Paris, in a manner that was ill-advised, has attacked in his recent decree a work, still unknown to him, created by two artists who, in the course of several years of



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Émile Vuillermoz, who assisted as trainer of the chorus in the initial production, has this to relate about the effect of the Catholic censure upon the attendance: "The Archbishop of Paris threatened with excommunication those hearers who might have the temerity to attend the performance. And with docility, rich Catholic families, and even others, ready to seize an unexpected chance to effect an economy, hurried their *valets de chambre* to M. Astruc to reclaim the fee of their season boxes at the Chatelet."

M. Vuillermoz continues (in his *"Musiques d'Aujourd'hui"*):

"Most musicians affected to see in this score nothing more than an occasional work, an 'order' scribbled off (*bâclée*) by the composer in a few hours to satisfy the ostentatious (*fastueux*) caprice of Mme. Ida and Gabriele d'Annunzio. It was decided then and there, that such matters were not to be taken seriously. The mysterious complexity of the score, as it came in page by page, filled the performers with a sort of terror. The fragments were so obscure that one could not appreciate their exact place in a text that was then unknown. The chorus singers

labor, have given at least evidence of their unremitting aspiration toward the severest forms of art. Without failing in the respect which the Archbishop's note itself fails to accord us, we desire to express our regret at the singular treatment which we have not deserved; and we affirm — upon our honor and upon the honor of all those who are acquainted with 'The Martyrdom of Saint Sebastian' — that this work, deeply religious, is the lyrical glorification, not only of the admirable athlete of Christ, but of all Christian heroism."



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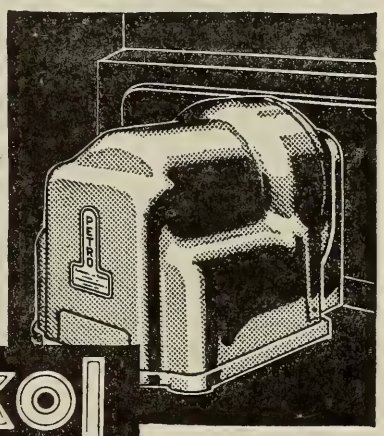
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exchanged uneasy looks. But the fervent zeal of Debussy's friends in charge of the production triumphed over all obstacles. Ida Rubinsein had ennobled a mystical studio in a commonplace palace at Versailles with paintings representing the execution of the Saint, and there she rehearsed while Vuillermoz endeavored to obtain from a piano the secrets of Debussy's score. At the rehearsal, when chorus and orchestra were first brought together, the artists, as a rule *blasé* at this sort of ceremony, were really moved. Debussy was present. The work was so strangely impregnated with magic that one did not dare to treat it familiarly. There was surprising respect, veneration. Debussy himself, who had to a high degree modesty in emotion, could not maintain his habitual attitude of sarcastic good will; ingenuously he wept. Truly, a unique moment in his life as an artist. Never, perhaps, had he heard so perfect an embodiment of his dream. It was necessary to have heard, that day, the complete score of the Mystery to know all that it contains of the talismanic and the supernatural. For this magnificent realization was to be without a following day.

"At the performance, Armand Bour exiled the chorus, whose sole care was to see the conductor's baton. These singers were put in the wings, dispersed everywhere on the stage. The chorus directors tried to reassemble them, to group them. Léon Bakst studied the grouping, and when a pause allowed, led a warrior, a woman of Byblus, an archer or a slave to another position, to a different group, for the sake of some color effect. And so sopranos found themselves dispersed in the midst of basses, timid tenors were in all the corners of the great

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stage; so that, not touching elbows, they did not dare to sing their difficult measures. No wonder, then, says Vuillermoz, that the audience, on account of this incomplete revelation, failed to understand and appreciate the Mystery. Nor can a just idea of the work be obtained from the orchestral suite."

Those who thought the play cumbersome, and the concert version in its turn inadequate to convey the composer's full intent, spoke of an opera, and in 1914 Jacques Rouché, the new director at the *Opéra,* approached Debussy on such a project. Debussy, intrigued, sought out d'Annunzio, who agreed to write the libretto. Rouché vacillated upon the subject, hesitating in remembrance of the Archbishop's stand, warming again to the idea, when during the war, the star of d'Annunzio and his country rose in French estimation. But Debussy's sickness and death came before anything had been done.

"Le Martyre de Saint-Sebastién," again wrote Vuillermoz in 1920, "is a masterpiece which has not yet been understood. It remains to be discovered. Debussy wrote his 'Parsifal' that day. But his 'Parsifal' is still waiting for its Bayreuth."

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THE DEBUSSY OF "ST. SEBASTIAN"

(A clear picture of Debussy in 1911, *including a sort of pantheistic credo which throws light on his "Saint Sebastian," appeared in an interview published in "Excelsior," of February* 11, *and signed "Henry Malherbe." The following excerpts are quoted by Léon Vallas in his Life of Debussy):*

"M. Claude Debussy, in his quest for light and silence, has withdrawn to a bright, secluded little corner, not far from the Bois de Boulogne. In his narrow study, which is most artistically decorated in fabrics of bronze and tawny hues, a deliberate simplicity reigns. The only objects that reveal the musician are a long Japanese *kito* and the bulky form of a small black piano. The composer of *'Pelléas'* has the dusky, golden countenance of an idol. His aspect is at once powerful, noble, and unusual. His short beard and black hair help the illusion; he looks like one of the Magi, who has strayed by mistake into our times. His gleaming forehead, on which the light plays, is thrust forward in convex curves of unusual prominence, indicating violent impulses. He is slow to give his confidence. He has withdrawn within his mortal shell, into the domain of pure feeling, where he entertains all the emotions and gives himself up to the in-

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toxicating delights of ecstatic raptures. In these elegant surroundings, M. Debussy rolls a cigarette like any artisan, and speaks in a voice at first high-pitched and drawling, which, as it increases in tone, becomes deep and pleasant."

He explained to this journalist the difficulties that beset him. He had been attracted by the mixture of intense vitality and Christian feeling that characterize this subject, "in which the worship of Adonis is united with that of Christ," but he was hampered by lack of time. "It would take me months of concentration to write adequate music to this subtle, mysterious drama of d'Annunzio. I feel obliged to limit myself to such music as will be worthy of the subject – probably a few choruses and some incidental music. I labour under the distressing obligation of having to be ready by May, as *'Le Martyre de Saint-Sébastien'* is to be given at the Châtelet that month. . . ." The composer went on to mention his theories with regard to religious music: "In my opinion the writing of sacred music ceased with the sixteenth century. The beautiful, childlike souls of those days were alone capable of expressing their passionate, disinterested fervour in music free from all admixture of worldliness. . . ." He made a pantheistic profession of faith:

"I do not practise religion in accordance with the sacred rites. I have



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made mysterious Nature my religion. I do not believe that a man is any nearer to God for being clad in priestly garments, nor that one place in a town is better adapted to meditation than another. When I gaze at a sunset sky and spend hours contemplating its marvellous, ever-changing beauty, an extraordinary emotion overwhelms me. Nature in all its vastness is truthfully reflected in my sincere though feeble soul. Around me are the trees stretching up their branches to the skies, the perfumed flowers gladdening the meadows, the gentle grass-carpeted earth, . . . and my hands unconsciously assume an attitude of adoration. . . . To feel the supreme and moving beauty of the spectacle to which Nature invites her ephemeral guests! — that is what I call prayer. . . ."

Given the conditions in which he was composing — the extreme haste, the novelty of the conception, the remarkable nature of the drama — Debussy could not help thinking of the critics who were soon to pronounce on his sacred music. In this connection, he made some noteworthy statements during the same interview:

"Who will discover the secret of musical composition? The sound of the sea, the curve of the horizon, the wind in the leaves, the cry of a bird, register complex impressions within us. Then suddenly, without any deliberate consent on our part, one of these memories issues

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forth to express itself in the language of music. It bears its own harmony within it. By no effort of ours can we achieve anything more truthful or accurate. In this way only does a soul destined for music discover its most beautiful ideas. If I speak thus, it is not in order to prove that I have none. I detest doctrines and their impertinent implications. And for that reason I wish to write down my musical dreams in a spirit of utter self-detachment. I wish to sing of my interior visions with the naïve candour of a child. No doubt, this simple musical grammar will jar on some people. It is bound to offend the partisans of deceit and artifice. I foresee that and I rejoice at it. I shall do nothing to create adversaries, but neither shall I do anything to turn enmities into friendships. I must endeavour to be a great artist, so that I may dare to be myself and suffer for my faith. Those who feel as I do will only appreciate me the more. The others will shun and hate me. I shall make no effort to conciliate them. On that distant day — I trust it is still very far off — when I shall no longer be a cause of strife, I shall feel bitter self-reproach. For that odious hypocrisy which enables one to please all mankind will inevitably have prevailed in those last works."

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THE works which Dvořák composed during his stay in America (1892–95) added to his already considerable popularity. They included the Symphony in E minor "From the New World," of 1893, and the String Quartet in F major and String Quintet in E-flat written in the summer of that year at Spillville, Iowa; the Ten Biblical Songs (1894), and the Violoncello Concerto (1895) — also some lesser works (such as the Festival Cantata, "The American Flag"). Dr. Ottokar Sourek (in Grove's Dictionary) states that "his great yearning for his native land" inspired several of these works, and "permeates deeply" two of them: the set of Biblical Songs and the Violoncello Concerto.

'Cellists of the time seem to have taken a lively interest in the news that a notable addition was to be made to the very scant literature of concertos for their instrument. At least two of them felt an almost parental concern in the safe arrival of the new work. One of these

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was Alwin Schroeder, first violoncellist of the Boston Symphony Orchestra. Mr. Schroeder assisted the composer in writing in the passage work for the solo instrument. When Dvořák left New York and returned to Prague with his uncompleted score, he found an even more industrious helper in the Bohemian 'cellist, Hans Wihan, who as some believe, originally persuaded the master to undertake such a work.

From Dvořák's letters to his publisher Simrock in that year, concerning the publication of the Concerto, it becomes evident that Wihan had a great deal to do with the preparation of the score. Dvořák wrote that "the principal part with fingering and bowing indications has been made by Prof. Wihan himself." And later he wrote, "The concerto I must dedicate to my friend Wihan," which obligation was duly carried out. The true composer even feared that his adviser might interfere in the matter of proof reading and felt called upon to warn the publisher. "My friend Wihan and I have differed as to certain things. Many of the passages do not please me, and I must insist that my work be printed as I have written it. In certain places the passages may, indeed, be printed in two versions — a comparatively easy and a more difficult one. Above all, I give you my work only if you will promise me that no one — not even my friend Wihan —

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shall make any alteration in it without my knowledge and permission — also no cadenza such as Wihan has made in the last movement — and that its form shall be as I have felt it and thought it out. The cadenza in the last movement is not to exist either in the orchestral or the piano score: I informed Wihan, when he showed it to me, that it is impossible so to insert one. The finale closes gradually *diminuendo* — like a breath — with reminiscences of the first and second movements; the solo dies away to a *pianissimo,* then there is a *crescendo,* and the last measures are taken up by the orchestra, ending stormily. That was my idea, and from it I cannot recede." Wihan never performed the concerto in public.

It had its first performance at a Philharmonic concert in London, March 19, 1896. Leo Stern played the solo part. The composer, who conducted, was so pleased that he took him to Prague for a performance on April 9. Mr. Stern subsequently played the work in many cities, including New York and Chicago. Mr. Schroeder was the first to play the Concerto in Boston, at a Boston Symphony concert on December 19 in the same year. The following performances of the Concerto by the Boston Symphony Orchestra are listed: December 19, 1896 (Alwin Schroeder); January 6, 1900 (Alwin Schroeder); October

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28, 1905 (Heinrich Warnke); November 30, 1912 (Otto Urack); March 30, 1917 (Joseph Malkin).

The first movement, *allegro,* in B minor, 4-4, follows in most respects the prescription of the sonata form. The second movement, *adagio ma non troppo,* is in G major, 3-4. The finale, *allegro moderato,* in B minor, 2-4, is a fully developed rondo on three themes. The orchestration is for wood winds in twos, four horns, two trumpets, three trombones and tuba, timpani, triangle and strings.

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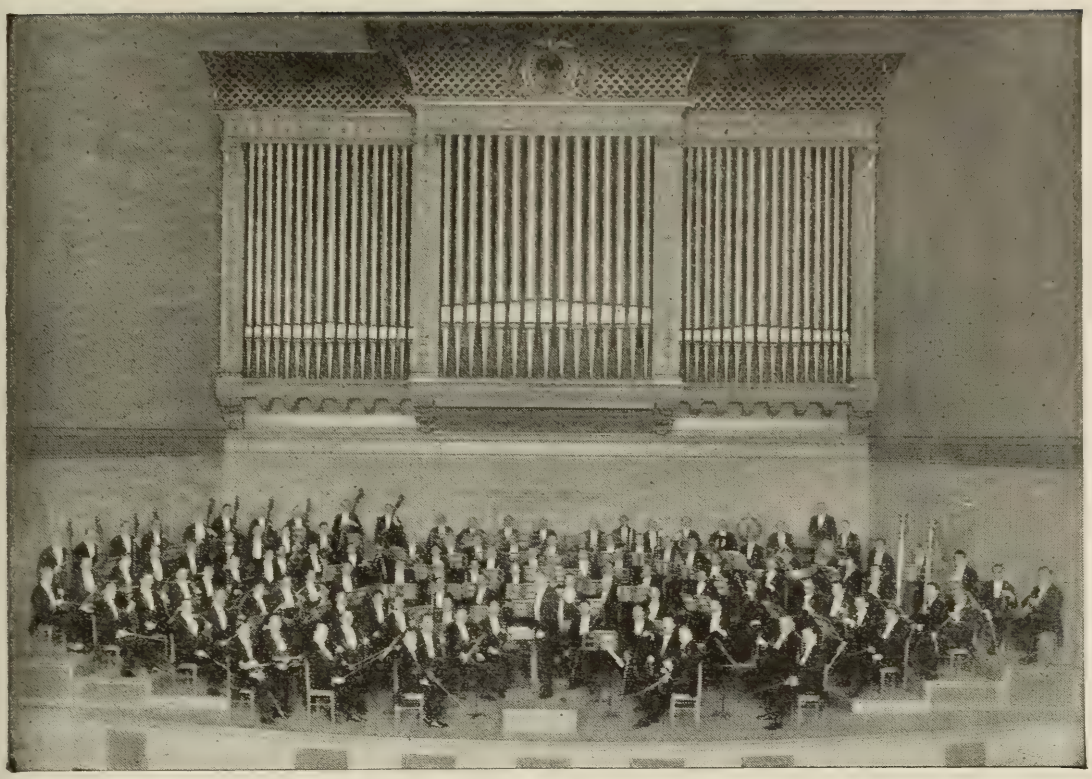
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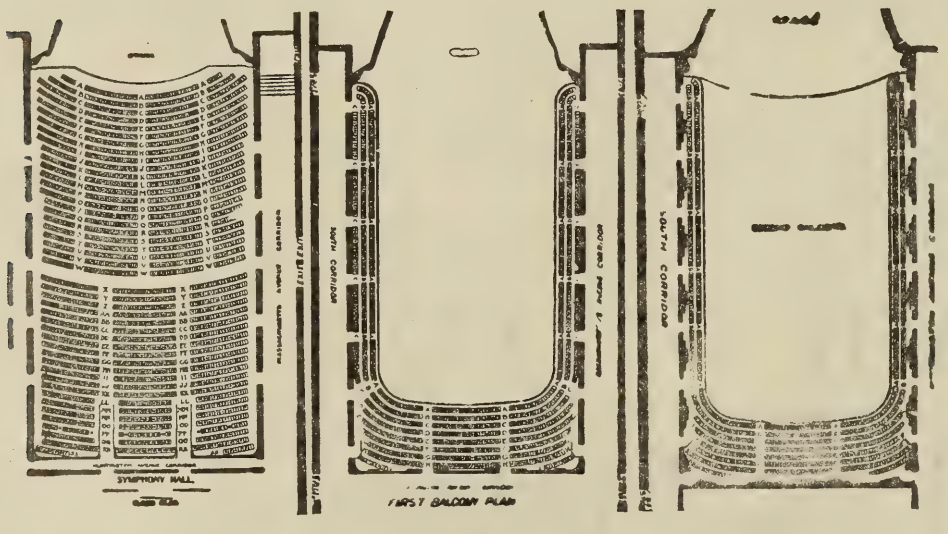
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waiting till the end of the season and then proclaiming a deficit, have announced to the Association of Friends of the Orchestra what the needs of the season will be. With 104 concerts between October and May, not counting the 'Pops' from May to July, the orchestra itself can scarcely be asked to work harder and still keep the fine edge of its artistic finish. One-tenth of the voluntary sustaining fund is given by its New York friends, who already have a good orchestra of their own; and to the seventeen cities where our orchestra plays yearly is it likely that we send other emissaries who earn us a better name?"

Illustrative of the "multitude" which hears the Boston Symphony Orchestra beyond its own city are the audiences who attended the seven concerts given on tour in the week of December 5. The Orchestra then visited six cities, playing to audiences taxing the capacity of each hall and with many standing — over twenty-five thousand in all.

In Rochester, December 7, the Orchestra played in the Eastman Theatre, which is connected with the Eastman School of Music. In Buffalo, on the following night, a concert was given in the city owned Elmwood Music Hall. On Wednesday evening, a great audience attended the concert in the Masonic Temple, Detroit, which city this orchestra has not visited for several years. The concert of Thursday evening was given in the Hill Auditorium of the school of music connected with the University of Michigan at Ann Arbor. The next concert (Friday evening) was given in Toledo in the "Peristyle," the beautiful new concert hall of the Museum of Art, and the only auditorium on this tour which does not exceed the capacity of Symphony Hall. This orchestra visits Pittsburgh with fair regularity, but has never been received by such large audiences as crowded the Syria Mosque at two concerts on Saturday evening and Sunday afternoon.

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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By JOHN N. BURK

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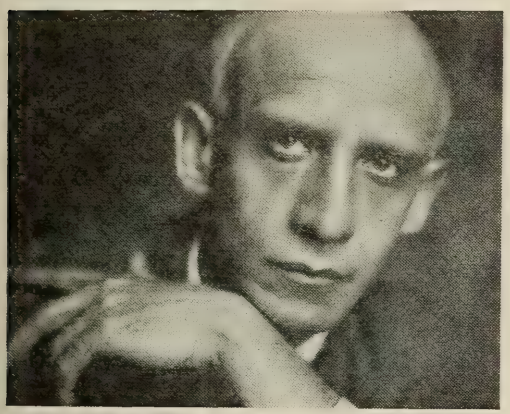
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Mitropoulos — Cassadó — New York Concerts — Broadcasts — Pension Fund Concert in New York.

MITROPOULOS

Dimitri Mitropoulos, who made his first visit to America last winter to be guest conductor of this orchestra, is on his way for a second sojourn here, during which he will conduct the Boston Symphony concerts for two weeks as guest. At the Orchestra's next pair of



DIMITRI MITROPOULOS

concerts, Mr. Mitropoulos will play the piano part in Respighi's Toccata, at the same time conducting the orchestra. The Athenian conductor has often thus appeared at his own concerts in Europe. The same programme will be performed at the concert in Sanders Theatre, Cambridge, on January 14. At the third concert of the Monday Evening series on January 18, which Mitropoulos will also conduct, a notable virtuoso will be heard for the first time in Boston — Gaspar Cassadó.

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Edward Sackville West in the New Statesman. Illustrated $4.00.

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◆

By KARL GEIRINGER

Brahms

of the Spanish 'cellist, Gaspar Cassadó. A Catalonian and a native of Barcelona, Cassadó is the son of a well-known 'cellist. He studied with his father, but his principal teacher, as might have been expected, was his countryman, Pablo Casals. Cassadó has toured Europe many times, playing with the principal orchestras. This season he is making his first visit to America. His first appearance was as soloist with the New York Philharmonic Symphony Society, with which orchestra he played in New York on December 10, when he was received with much acclaim. When



GASPAR CASSADÓ

he appears with the Boston Symphony Orchestra he will be heard in the Violoncello Concerto of Robert Schumann.

Cassadó is likewise known as a composer and as a transcriber. His "Rapsodia Catalana" was introduced in New York by Mengelberg in 1922. He has also written string quartets and other chamber works. His transcription of Mozart's Horn Concerto for Violoncello and Orchestra was performed by this orchestra with Cassadó's colleague, Gregor Piatigorsky, as soloist.

NEW YORK CONCERTS

The Boston Symphony Orchestra will go on tour next week, giving concerts in Hanover, N.H. (under the auspices of Dartmouth College), on Tuesday, January 5; at Hartford on Wednesday evening; in Carnegie Hall, New York, on Thursday evening and Saturday afternoon; and in the Academy of of Music, Brooklyn, on Friday evening. Richard Burgin will conduct the concert in Brooklyn. Serge Koussevitzky announces the following programmes for the New York concerts: on Thursday evening Arthur Foote's Suite for Strings, Clementi's Symphony in D major, and Brahms' Fourth Symphony; at the Saturday matinée, Stravinsky's "Le Baiser de la Fée," MacDowell's Second Pianoforte Concerto, and César Franck's Symphony in D minor. The works of Clementi and Stravinsky will have their first hearing in New York City.

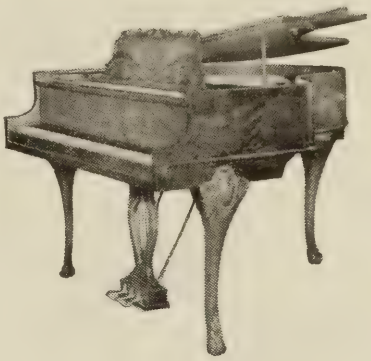
BROADCASTS

The first part of the Thursday evening concert in Carnegie Hall, New York (including Foote's Suite and Clementi's Symphony), will be heard over the air as one of the Thursday evening series of broadcasts which are being made of concerts by the Boston Symphony Orchestra, over a nation-wide network of the National Broadcasting Company, during the present season. The concerts are heard locally through station WBZ.

PENSION FUND CONCERT IN NEW YORK

On its February trip to New York, the Orchestra will arrive one day early to give an extra concert for the benefit of the Pension Fund. Jascha Heifetz will be the soloist. This will be the first Boston Symphony Orchestra Pension Fund concert ever to be given in New York.

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Eleventh Programme

FRIDAY AFTERNOON, JANUARY 1, *at* 2:30 *o'clock*

SATURDAY EVENING, JANUARY 2, *at* 8:15 *o'clock*

Mr. Rachmaninoff is prevented by illness from appearing at the concerts of this week. The revised Programme is as follows:

TCHAIKOVSKY.....Symphony No. 6 in B minor, "Pathetic," *Op.* 74

I. Adagio. Allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

INTERMISSION

RIMSKY-KORSAKOV.....Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), *Op.* 35

I. The Sea and Sindbad's Ship
II. The Story of the Kalandar Prince
III. The Young Prince and the Young Princess
IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion

This programme will end about 4:25 on Friday Afternoon, 10:10 o'clock on Saturday Evening

Eleventh Programme

FRIDAY AFTERNOON, JANUARY 1, *at* 2:30 *o'clock*

SATURDAY EVENING, JANUARY 2, *at* 8:15 *o'clock*

TCHAIKOVSKY.....Overture Fantasia, "Romeo and Juliet" (After Shakespeare)

RACHMANINOFF.....Rhapsody on a Theme of Paganini for Piano and Orchestra, *Op.* 43

INTERMISSION

RIMSKY-KORSAKOV.....Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), *Op.* 35

I. The Sea and Sindbad's Ship
II. The Story of the Kalandar Prince
III. The Young Prince and the Young Princess
IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion

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"ROMEO AND JULIET," Overture Fantasia (after Shakespeare)*

By Peter Ilyitch Tchaikovsky

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

When Tchaikovsky attempted to portray the romance of Romeo and Juliet in tones, he reached what might be called his first full musical realization. The work was of 1869, and the first ambitious work which in his maturer years he remained willing to acknowledge without reservations (the First Symphony he composed in 1866, the Opera *"Voyevode"* in 1867, the Symphonic Poem *"Fatum"* in 1868, the Opera *"Undine"* early in 1869; the last three works he sought, with partial success, to obliterate by destroying the scores). As was the case with *"Fatum,"* Tchaikovsky dedicated "Romeo and Juliet" to Mily Alexeivitch Balakirev, the opinionated and dogmatic mentor of the youthful St. Petersburg group, who at this time took under his wing the promising professor from Moscow with all of the close possessiveness he was accustomed to practice upon his own neo-Russian brood. Balakirev gave Tchaikovsky the idea for "Romeo and Juliet," advised him what episodes to treat, just what kind of themes to use,

* Last performed in this series, January 20, 1933.

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and just how to build with them. The younger man took this advice — or, where he saw fit, left it — with all possible docility.*

Balakirev advised his new protégé to follow the sonata form, opening with an introduction of religious suggestion depicting Friar Laurence. For the main body of the Overture, the first theme was to depict the street brawls between the Montagues and Capulets, a raging "allegro with sword cuts," and for a contrasting second theme, melodious music of the two lovers. To this extent of his advice, Tchaikovsky seems to have followed Balakirev's scheme. The introductory *andante* of Friar Laurence is in the Overture first intoned by the wood winds. In the *allegro giusto* the atmosphere of tension and hostility between the two houses is plainly discerned, and no less so the love theme suggestive of the balcony and chamber scenes. This melody, which is first played by the English horn and viola, and which develops into a glamorous succession of chords in gentle pulsation, has been compared with the composer's well-known song, his setting of Goethe's *"Nur wer die Sehnsucht kennt,"* which was composed at the same time. A setting of this theme with words from the play, "Oh, tarry, night of ecstasy!" was found by his friend Sergei Tanéïev among

* When, in 1873, Tchaikovsky composed a symphonic fantasia on Shakespeare's "The Tempest," Vladimir Stassov, who advised him about this piece quite in the Petersburg tradition, reproached him with having neglected to include the nurse in his "Romeo and Juliet."



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his posthumous papers. It was in the form of a "Duo from Romeo and Juliet," and was set for orchestra by Tanéïev. The stormy theme and the love theme are developed, the Friar Laurence motive recurring towards the close, although there is no formal restatement. The Overture, ending in suitable tragic vein, subsides to a *pianissimo,* the song of Romeo at last heard in accents of grief, and rises at last to a succession of great, shattering chords. Tchaikovsky rewrote his Overture in the summer following its completion, changing the introduction and omitting a dead march which had been included toward the end of the first manuscript. The Overture was first performed on March 16, 1870, at a concert of the Musical Society at Moscow. To Tchaikovsky's discomfiture, the new work was scarcely noticed at this concert. The reason had nothing to do with its merits: Nicholas Rubinstein, who conducted, had been the subject of a violent controversy within the school, and the concert became the scene of a demonstration in his favor.

Tchaikovsky, in later years, contemplated an opera on "Romeo and Juliet."

Another interesting circumstance which has been universally associated with "Romeo and Juliet" was Tchaikovsky's passion for the singing actress Désirée Artôt, the one real love affair of his recorded



life. Laroche has described how Moscow was captivated by her performances at this time. "It is not too much to say that in the whole world of music, in the entire range of lyrical emotion, there was not a single idea, or a single form, of which this admirable artist could not give a poetical interpretation. The timbre of her voice was more like the oboe than the flute, and was penetrated by such indescribable beauty, warmth, and passion, that everyone who heard it was fascinated and carried away. I have said that Désirée Artôt was not good-looking. At the same time, without recourse to artificial aids, her charm was so great that she won all hearts and turned all heads, as though she had been the loveliest of women. The delicate texture and pallor of her skin, the plastic grace of her movements, the beauty of her neck and arms, were not her only weapons; under the irregularity of her features lay some wonderful charm of attraction, and of all the many 'Gretchens' I have seen in my day, Artôt was by far the most ideal, the most fascinating." No one succumbed to her charm more completely than Tchaikovsky. When his shyness had been overcome, the composer's rapture became more personal; nor was Mademoiselle Artôt indifferent to her suitor. When the moment of irrevocable decision came, Tchaikovsky had pangs of doubt as to the wisdom of uniting such a career as his with that of an itinerant singer. His friends, Nicholas Rubinstein in particular, warned him against "playing the

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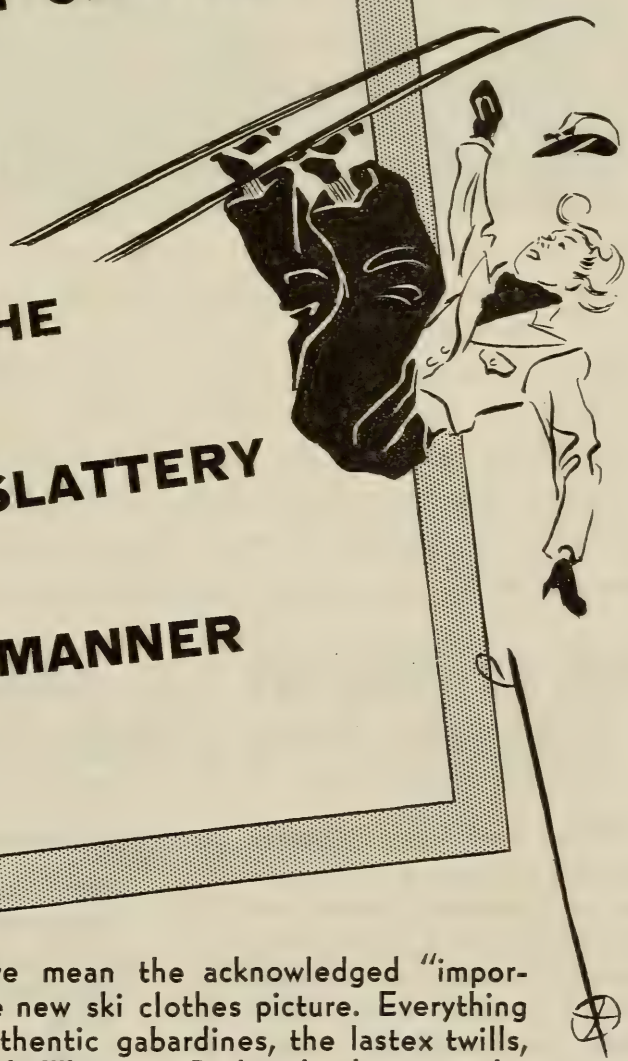
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pitiable part of 'husband of his wife.'" The lady herself brought a sudden and final solution to his quandary by departing with her troop to Warsaw, and there, without a word of warning to her "fiancé," marrying the baritone Padilla.

As a matter of fact, when Tchaikovsky began to compose the Overture Fantasia (September, 1869), nine months had elapsed since the summary conclusion of his love affair. Such works as *"Fatum,"* which Tchaikovsky wrote while his love for the French singer grew and reached its climax, does not seem to record the tender emotions he must have felt at the time, while the melting middle section of the Overture Fantasia has been generally taken as the musical accents of a romance far less remote than Elizabethan Verona. Circumstances favor this conclusion in that the impression which Mademoiselle Artôt made upon Tchaikovsky by her singing and acting remained vivid not only then, but through his life. It was perhaps while Tchaikovsky was at work upon his overture that the two met again, "as friends," and then too occurred the episode related by Kashkin, who sat with Tchaikovsky in a box in the Moscow opera, when Désirée Artôt was on the bill. "I sat in the stalls next to Tchaikovsky, who was greatly moved. When the singer came on, he held his opera glasses to his eyes and never lowered them during the entire performance; but he must have seen very little, for tear after tear rolled down his cheeks."

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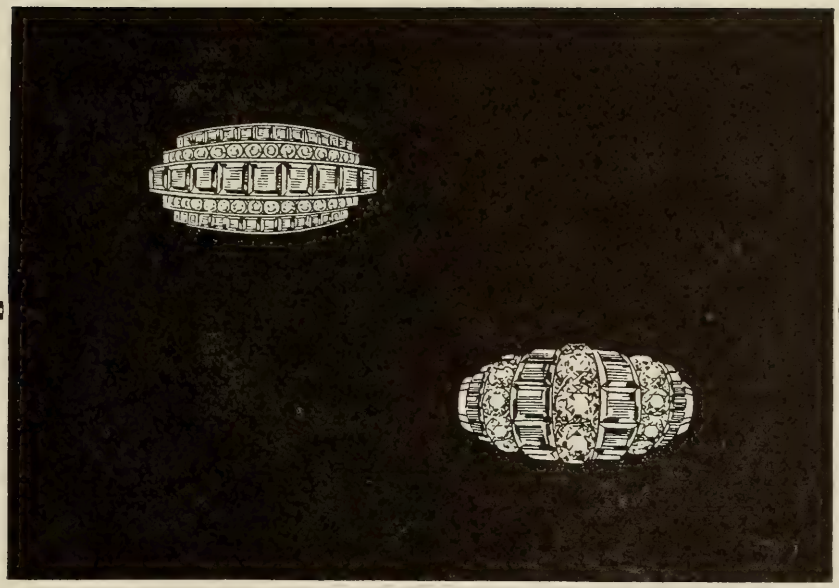
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mon grounds, but keeping their individual interests strictly apart. Tchaikovsky inevitably looked upon the attempts of Moussorgsky, for example, as the rather ridiculous fumblings of an amateur, while the "Band" could not but look with increasing disfavor upon Tchaikovsky's cosmopolitanism, amounting almost to a betrayal of the nationalist cause. In spite of this, Tchaikovsky and Rimsky-Korsakov continued in mutual esteem. The warm friendship of the circle which Tchaikovsky won on his visit to St. Petersburg he further strengthened by his championship of their music in Moscow, such as when in 1869, he broke a lance in the public prints in defence of Balakirev and Rimsky-Korsakov.

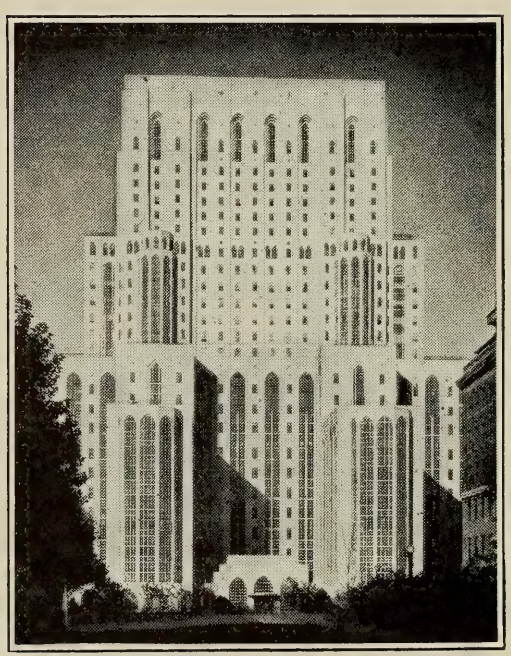
Tchaikovsky composed the symphonic fantasia *"Fatum"* at the end of 1868, and dedicated it to Balakirev. Balakirev accepted the dedication, but in the same letter he pulled the work to pieces with the devastating candor in which he never hesitated to indulge. In August 1869, Balakirev, visiting Moscow, planted in Tchaikovsky's imagination the scheme of a concert overture on Shakespeare's "Romeo and Juliet." Writing to his brother Anatole, Tchaikovsky spoke of the benefits he had derived from his visit, despite "the narrowness of his views, and the persistence with which he upholds them." And on Balakirev's departure: "Although he has sometimes bored me, I must in justice say that he is a good, honorable man, and immeasurably

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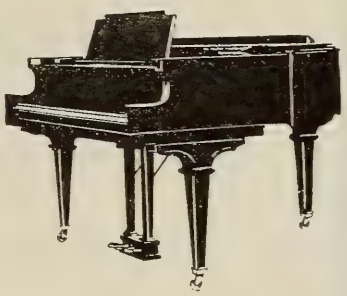


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above the average as an artist. We have just taken a touching farewell of each other."

In September, Tchaikovsky started to compose "Romeo and Juliet." In October, Balakirev wrote him an extraordinary letter. He began by reproaching him for his inactivity, proceeding from a lack of concentration (Tchaikovsky had really been extremely industrious for a year past). "I do not know your method of composing," he went on. "Mine is as follows: when I wrote my 'King Lear,' having first read the play, I felt inspired to compose an overture (which Stassov had already suggested to me). At first I had no actual material, I only warmed to the project" (he here tells how he decided to depict Lear at the opening of the *allegro,* Cordelia as a "calm and tender" second subject, the storm on the heath as a middle section, etc. etc.). "You must understand that, so far, I had no definite musical ideas. These came later and took their place within my framework. I believe you will feel the same, if once you are inspired by the project. Then arm yourself with galoshes and a walking-stick and go for a constitutional on the Boulevards, starting with the Nikitsky; let yourself be saturated with your plan, and I am convinced by the time you reach the Sretensky Boulevard some theme or episode will have come to you. Just at this moment, thinking of your overture, an idea has come to me involuntarily, and I seem to see that it should open with a fierce 'allegro

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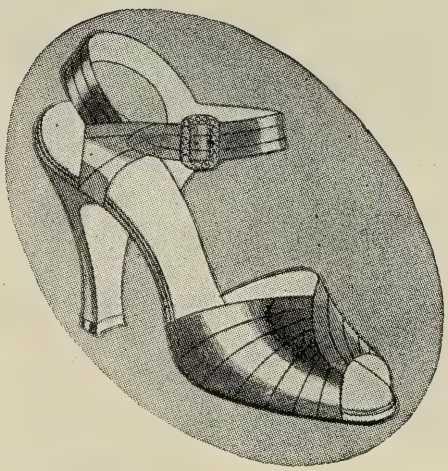
with the clash of swords.' Something like this" (here he sketches four broad chords followed by a stormy scale passage).

"I should begin in this style. If I were going to write the overture, I should become enthusiastic over this germ, and I should brood over it, or rather turn it over in my mind until something vital came of it. If these lines have a good effect upon you, I shall be very pleased. I have a certain right to hope for this, because your letters do me good. Your last, for instance, made me so unusually light-hearted that I rushed out into the Nevsky Prospect; I did not walk, I danced along, and composed part of my *'Tamara'* as I went."

Balakirev wrote in November, showing a godfatherly concern in the happy arrival of the new score: "I am delighted to hear that the child of your fancy has quickened. God grant it comes to a happy birth. I am very curious to know what you have put into the overture. Do send me what you have done so far, and I promise not to make any remarks — good or bad — until the thing is finished."

But when Tchaikovsky obliged him by sending the chief themes, Balakirev felt that the time had come to speak "quite frankly" once more:

"The first subject does not please me at all. Perhaps it improves in

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the working out — I cannot say — but in the crude state in which it lies before me it has neither strength nor beauty, and does not sufficiently suggest the character of Father Lawrence. Here something like one of Liszt's chorales — in the old Catholic Church style — would be very appropriate (*The Night Procession, Hunnenschlacht,* and *St. Elizabeth*); your motive is of quite a different order, in the style of a quartet by Haydn, that genius of 'burgher' music which induces a fierce thirst for beer. There is nothing of old-world Catholicism about it; it recalls rather the type of Gogol's *'Comrade Kunz,'* who wanted to cut off his nose to save the money he spent on snuff. But possibly in its development your motive may turn out quite differently, in which case I will eat my own words.

"As to the B minor theme, it seems to me less a theme than a lovely introduction to one, and after the agitated movement in C major, something very forcible and energetic should follow. I take it for granted that it will really be so, and that you were too lazy to write out the context.

"The first theme in D-flat major is very pretty, although rather colourless. The second, in the same key, is simply fascinating. I often play it, and would like to hug you for it. It has the sweetness of love, its tenderness, its longing, in a word, so much that must appeal to the heart of that immoral German, Albrecht. I have only one thing to say against this theme: it does not sufficiently express a mystic, inward, spiritual love, but rather a fantastic passionate glow which has hardly any nuance of Italian sentiment. Romeo and Juliet were not Persian lovers, but Europeans. I do not know if you will understand

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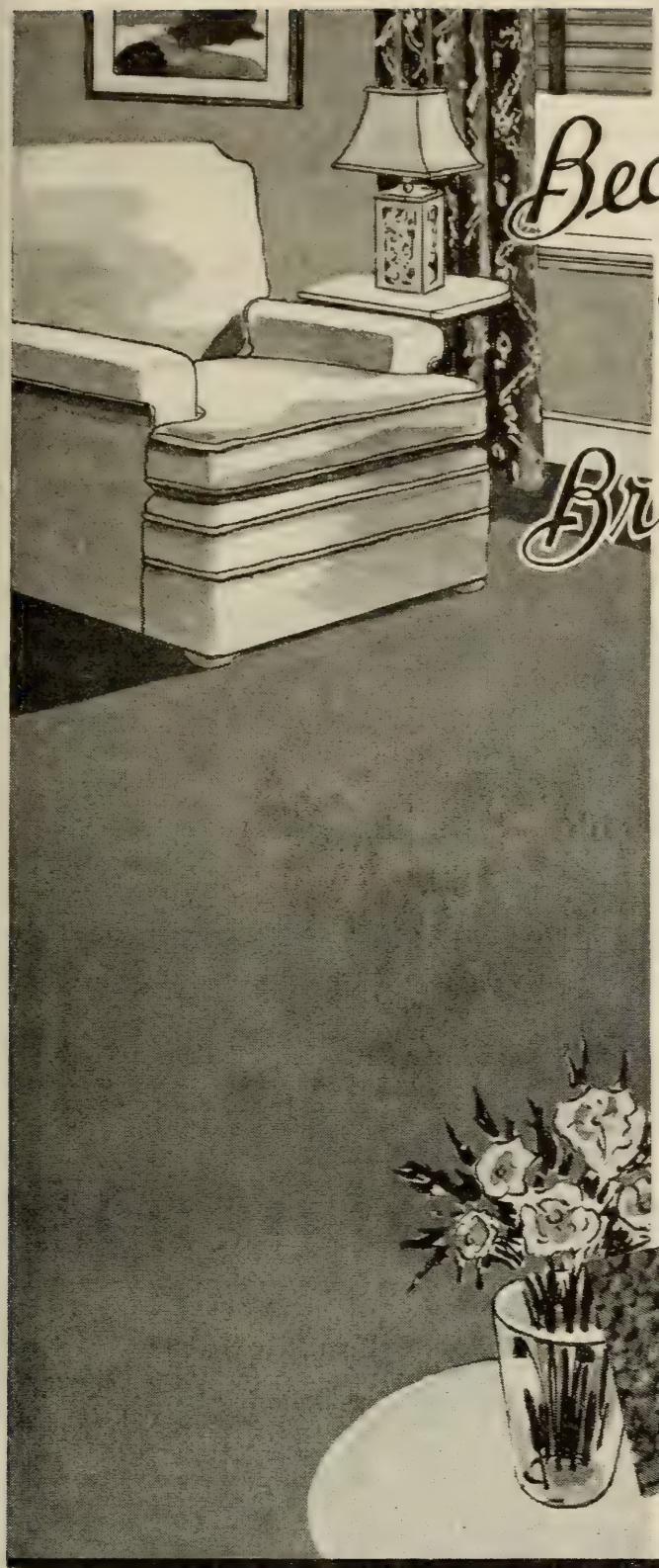
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what I am driving at — I always feel the lack of appropriate words when I speak of music, and I am obliged to have recourse to comparison in order to explain myself. One subject in which spiritual love is well expressed — according to my ideas — is the second theme in Schumann's overture, 'The Bride of Messina.' The subject has its weak side too; it is morbid and somewhat sentimental at the end, but the fundamental emotion is sincere.

"I am impatient to receive the entire score, so that I may get a just impression of your clever overture, which is — so far — your best work; the fact that you have dedicated it to me affords me the greatest pleasure."

On seeing the full score, he wrote (January 22) commending the introduction and middle section, but objecting to the conclusion.

"The close is not at all to my taste. . . . It becomes very commonplace, and the whole of the section after the end of the second subject (D major) seems to have been dragged from your brain by main force. The actual ending is not bad, but why those accentuated chords in the very last bars? This seems to contradict the meaning of the play, and is inartistic. Nadejda Nicholaevna [Mme. Rimsky-Korsakov] has scratched out these chords with her own fair hands, and wants to make the pianoforte arrangement end *pianissimo*. I do not know whether you will consent to this alteration."

When Tchaikovsky revised the overture for publication in 1870, the final, tragic chords remained.

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By SERGEI VASSILIEVICH RACHMANINOFF

Born in the Government of Novgorod, April 2, 1873

RACHMANINOFF added this work to his four concertos for piano and orchestra * in the summer of 1934 (July 3–August 24). The place was Mr. Rachmaninoff's house on the Lake of Lucerne, opposite the island "Tribschen," where the third act of *"Siegfried"* and its successor *"Götterdämmerung"* were composed. It was first performed by the Philadelphia Orchestra, the composer as soloist, at a concert in Balti-

* The First, in F-sharp minor, an early work—in fact his Opus 1—was revised by him in 1917. The Second, in C minor, Op. 18, was composed in 1900; the Third in 1909; the Fourth, in G minor, Op. 40, in 1927. The First Concerto was performed by this orchestra December 16, 1904 (Carlo Buonamici, soloist), and again (in its original version) at a Monday Evening concert, November 5, 1934 (Pauline Danforth, soloist). The Second Concerto was performed by this orchestra in New York, December 3, 1908 (Ossip Gabrilowitsch, soloist); in Boston, December 17, 1909 (Rachmaninoff, soloist), November 17, 1916 (Gabrilowitsch), January 31, 1919 (Rachmaninoff), January 27, 1922 (Wilhelm Bachaus), January 25, 1926 (Monday Evening Concert—Jesús María Sanromá), April 12, 1935 (Walter Gieseking). The Third Concerto was first played at these concerts October 31, 1919 (Sergei Rachmaninoff, soloist), March 16, 1928 (Vladimir Horowitz, soloist), December 20, 1935 (Sergei Rachmaninoff, soloist). The Fourth Concerto has not been performed by this orchestra.

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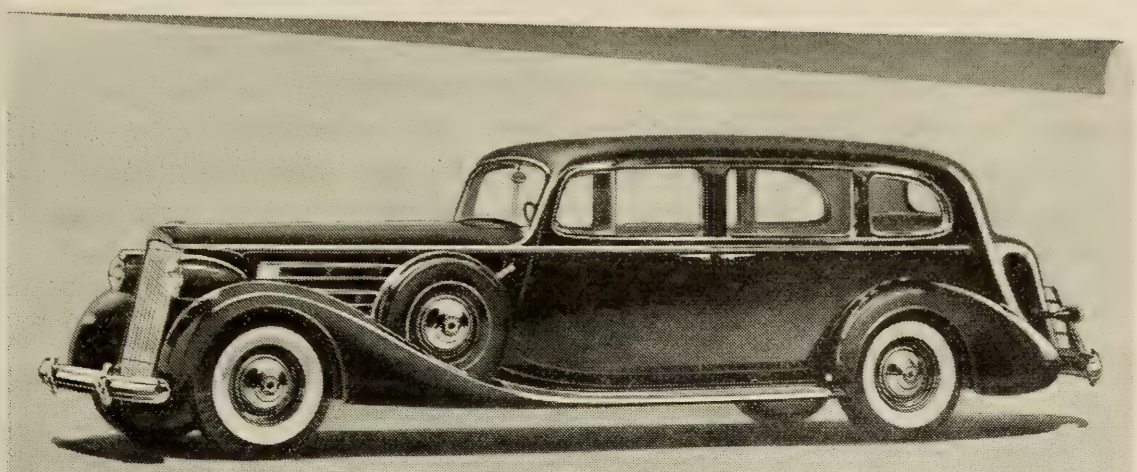
more, November 7, 1934. There have been many subsequent performances in various cities.

The *"Rapsodie"* is nothing less than a series of twenty-four variations (the manuscript once bore the subtitle *"en forme de Variations"* but the composer omitted this from the published score). The theme is that of the last of the "Twenty-four Caprices for Violin Solo," Op. 1, the eminently useful one on which Paganini himself composed a set of variations, and likewise the one which provided Brahms with the subject of his "Variations on a Theme of Paganini" for piano.

The twenty-four variations are for the most part short; certain of them have features which invite description. An introduction of nine measures gives hints of the theme, which is more plainly indicated in the first variation *"Precedente."* There follows the theme itself, at first given to the strings and taken up by the piano; II. *L'Istesso tempo* for the piano accompanied by the winds and strings in turn; III. *L'Istesso tempo;* IV. *Più vivo;* V. *Tempo precedente;* VI. *L'Istesso tempo,* with a piano figuration *pianissimo;* VII. *Meno mosso, à tempo moderato* (in this variation the piano introduces the familiar tones of the Dies Irae with accompaniment based upon the main theme); VIII. Tempo I (a brilliant variation with large piano chords); IX. *L'Istesso tempo* (in a light rhythmic 6-8); X. Again the Dies Irae is heard in the solo part, rising to a *fortissimo* climax; XI. *Moderato* (with cadenza-like chro-

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matics and arpeggios for the piano); XII. *Tempo di minuetto;* XIII. *Allegro;* XIV. *L'Istesso tempo;* XV. Introduced by 27 measures for the piano alone *più vivo, scherzando;* XVI. *Allegretto;* XVII. (built upon a piano figuration in 12-8 rhythm); XVIII. *Andante cantabile,* introducing a melodic episode for the unaccompanied piano; XIX. *L'Istesso tempo;* XX. *Un poco più vivo;* XXI. *Un poco più vivo;* XXII. *Un poco più vivo* (*alla breve*) – a long variation opening with march-like staccato chords for the piano; XXIII. *L'Istesso tempo;* this variation of increasing brilliance leads to XXIV, a brilliant culmination in which the Dies Irae is sounded forth *fortissimo* by the brass and strings.

The scoring is as follows: piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, tambourine, triangle, cymbals, drum, bells, harp and strings.



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SERGEI VASSILIEVITCH RACHMANINOFF

Born at Onega in the government of Novgorod, Russia, April 2, 1873

RIMSKY-KORSAKOV, writing of the musical horizon in Moscow as it appeared to him at the end of the last century, discerned two composers of outstanding promise: "that star of the first magnitude, newly risen in Moscow — the somewhat warped, posing, and self-opinionated A. N. Scriabin, and the other Moscow star, S. V. Rachmaninoff."* The Petersburg musician, as usual, made a clear summary of the situation in the other city. This strangely assorted pair did indeed grow up side by side, attending the classes at the Conservatory together. The two remained warm friends for life, despite rumors to the contrary, and despite their very different ways of approach to their art. After Scriabin's death in 1915 Rachmaninoff devoted a tour of Russia exclusively to the piano music of his colleague.

Not the least interesting part of Rachmaninoff's "Recollections"† are those pages which dwell upon his student days. He was twelve years old when his serious work began. At that time (1885) his mother took

* Rimsky-Korsakov: "My Musical Life" (1909).
† "Rachmaninoff's Recollections," as told to Oskar von Riesemann (1934).



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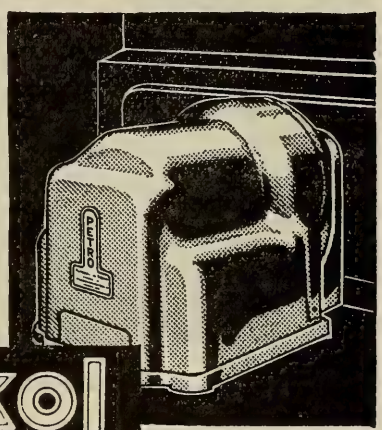
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him to his cousin, Alexander Siloti, then already a well-known pianist, for advice. The boy had shown obvious talent even from babyhood, having played the piano acceptably from the age of four. He had been fondly praised for his exhibitions and somewhat pampered, with the result that he was becoming "an incredibly lazy little ne'er-do-well." The family, traditionally "gentle" and comfortably provided, had fallen upon straitened circumstances. Siloti advised that the boy be sent to Moscow and placed in the rigidly routined household of the pianist Nicolai Sverev, there to work under his exacting eye. Sverev turned out to be not quite the formidable ogre the boy expected to find, but there were no loopholes for easy ways; and it may be assumed that the real foundations of Rachmaninoff, the pianist, were laid then and there. The boy's imagination and ambition were stimulated by such celebrated visitors to the house as Anton Rubinstein and Tchaikovsky. At the Conservatory where Rachmaninoff first studied under Arensky, Tchaikovsky was one of the examiners at the end of the year. The boy played some "songs without words" of his own composition. "When I had finished," so Rachmaninoff tells us, "Tchaikovsky rose and busied himself with the examination journal. It was only after a fortnight that I learned what he had been doing with it: he had added three more plus signs to my mark, one on top, one below, and one behind. This five with four plus marks—a unique

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occurrence in the annals of the Conservatory—was naturally much discussed, and the story made the round of all Moscow. But, as already said, I only heard of it a fortnight later. I was probably kept in ignorance so that I should not grow vain, but Arensky eventually betrayed the secret."

Rachmaninoff thereupon came under the guidance of Serge Taneiev, the contrapuntal wizard who conducted that department of the school. Rachmaninoff and his classmate Scriabin chafed at the intricacies of this learned subject, and dodged the exercises imposed upon them whenever they could. Taneiev had to resort to the device of sending his cook to Rachmaninoff with the proposition in counterpoint written on a slip of paper. The cook was instructed to wait in the kitchen until he was given the completed task. "I was persuaded by the beseeching requests of our own servants to do my lessons so that Taneiev's cook should be removed from their kitchen. But I am afraid he often had to wait for his supper." The fugue form as instilled by Arensky bored both of these refractory pupils until Taneiev opened their eyes to its real nature and uses. It is interesting to add that Scriabin "flunked" in this course.

Rachmaninoff won the "Grand Gold Medal" at graduation from the Conservatory with his opera "Aleko," composed in seventeen days and duly performed at Moscow. The First Piano Concerto, subse-

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quently rewritten, the symphonic poem, "The Rock," and some songs and piano pieces (including the Prelude in C-sharp minor) belong to these early years.

The composer was twenty-two when he attempted his first symphony, and its hostile reception in St. Petersburg, the rival city, threw him into a state of depression, threatening his career with disaster. "I did not live," says Rachmaninoff, looking back upon those blank years, "I vegetated, idle and hopeless." He had indeed lost faith in his ability to compose, but he did manage to conduct operatic performances in the company of Mamontov in Moscow, where Chaliapin was then singing. He fast developed into a conductor of high standing in Moscow. He made a successful visit to England in 1898, conducting and playing the piano, but his efforts at composition were listless. It was in 1900 that the Satin family, with whom he then lived, at last found a cure for the state of apathy which had possessed him for so long. The cure was made by Dr. N. Dahl, whose method was similar to the auto-suggestion of the later Coué. There followed a creative period, in which he wrote the C minor Concerto (No. 2), the 'cello sonata, a considerable amount of songs and piano music.

In 1902, Rachmaninoff was married to Natalie Satin. There were many demands upon his time to play in concerts and to conduct.

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Even then, as Rachmaninoff admits, he was not yet sure whether he was destined first of all to be a composer, a conductor, or a piano virtuoso. The success of two one-act operas, "The Miserly Knight" (1905), which he wrote for Chaliapin, and "Francesca da Rimini" (1906), which suffered by the weak libretto of Modeste Tchaikovsky, inclined him towards further creative work. He retired to Dresden for two years in 1906 for the purpose of undisturbed composition. The Symphony in E minor and the "Isle of the Dead" were the more outstanding results. Again in 1913 the composer withdrew from all engagements, sought seclusion in Rome, and wrote his Second Piano Sonata, and his choral symphony "The Bells."

After the revolution of 1917 Rachmaninoff fled from Russia with his wife and two daughters, thereby sacrificing his property. But he had the bread-winning capacity of his two hands, and the good luck of a concert tour in Scandinavia all arranged. Favorable offers from America brought him across the ocean, and the day the small Norwegian steamer landed him with his family in New York happened to be the day the Armistice was declared. Thus began the association which has led to the gradual identification of the artist with this country.

There remains to outline the original compositions of Rachmani-



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noff's more recent years. In 1915, he wrote his "Vesper Mass" for Boys' and Women's Voices, which he has named as his second favorite among all his compositions, the first being the symphony, "The Bells." A group of six songs was published in 1916, and in the following year, the second set of *"Études tableaux"* for piano (Respighi set five of the *études* for orchestra, and they had their first performance by this orchestra November 13, 1931). The Fourth Piano Concerto was published in 1927. Three Russian Folksongs for Choir and Orchestra are of the same year. The set of Variations for piano solo on a theme by Corelli was written in the summer of 1932. The composer's *"Rapsodie,"* on a theme by Paganini was written in the summer of 1934. Last summer he completed his "Third" Symphony, which was first performed by the Philadelphia Orchestra, Leopold Stokowski conductor, November 6, 1936.

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By Nicolas Andrejevitch Rimsky-Korsakov

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died June 21, 1908, at St. Petersburg

The development of Rimsky-Korsakov as an orchestral painter found a summit of displayful brilliance in the years 1887 and 1888. "The 'Capriccio Espagnole,' 'Scheherazade,' and the 'Easter Overture,'" so the composer has written in his autobiography, "close this period of my activity, at the end of which my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra. These three compositions also show a considerable falling off in the use of contrapuntal devices, which is noticeable after 'Snyegourochka.' The place of the disappearing counterpoint is taken by a strong and virtuoso development of every kind of figuration which sustains the technical interest of my compositions."

During the winter season, Rimsky-Korsakov worked upon the filling

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out of the opera, "Prince Igor," from the sketches which his friend Borodin, recently deceased, had left. But he nourished ambitions to compose two orchestral works of his own — an overture on ritual melodies from the Russian "Obikhod," and "a composition on the subject of certain episodes from 'Scheherazade.'" When the summer season of 1888 brought him his opportunity, he took refuge on the lakeside estate of a friend, carrying his sketches with him, and completed both scores. He conducted both at the Russian Symphony Concerts in St. Petersburg in the following winter, "with success." "Scheherazade" made its way to Boston on April 17, 1897, when it was performed by this orchestra under the direction of Emil Paur.

Rimsky-Korsakov attached this paragraph to the score:

"The Sultan Schahriar,* persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade † saved her life by

* "Shahryâr (Persian), 'City-friend,' was according to the opening tale 'the King of the Kings of the Banu Sâsân in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before.'"—P. H.

† "Shahrázad (Persian), 'City-freer,' was in the older version Scheherazade, and both names are thought to be derived from Shirzâd, 'Lion-born.' She was the elder daughter of the Chief Wazir of King Shahryâr and she had 'perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed,

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interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures."

The scoring is as follows: piccolo, two flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, snare-drum, bass drum, tambourine, cymbals, triangle, tam-tam, harp and strings. The dedication is to Vladimir Stassov.

The composer relates how he has attempted to incite the imagination of his hearers rather than to enchain it by specific episodes:

"The programme I had been guided by in composing 'Scheherazade' consisted of separate, unconnected episodes and pictures from 'The Arabian Nights': the fantastic narrative of the Prince Kalandar, the

it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred.' Tired of the slaughter of women, she purposed to put an end to the destruction."—P. H.

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Prince and the Princess, the Baghdad festival, and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II, and IV and the intermezzo in Movement III, written for violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

"In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming *leit*-motives are nothing but purely musical material, or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures.

"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalandar's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connection with the Kalandar's Narrative. The principal theme of the Kalandar's

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Narrative (B minor, 3-4) and the theme of the Princess in Movement III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Baghdad festival; yet nothing is said in 'The Arabian Nights' about these persons taking part in the festivities. The unison phrase, as though depicting Scheherazade's stern spouse, at the beginning of the suite, appears in the Kalandar's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were, a kaleidoscope of fairy-tale images and designs of Oriental character, – a method that I had to a certain degree made use of in my 'Skazka' ('Fairytale'), the musical data of which are as little distinguishable from the poetic as they are in 'Scheherazade.' Originally I had even intended to label the movements of 'Scheherazade': No. I. – 'Prelude'; No. II. – 'Ballade'; No. III. – 'Adagio'; * No. IV. – 'Finale'; but on the advice of Liadov and others I did not do so. My aversion for the seeking of a too definite programme in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the

* This movement is marked *Andantino quasi allegretto* in the score.

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headings of each movement, such as: 'The Sea and Sindbad's Ship'; the 'Kalandar's Narrative,' etc.

"In composing 'Scheherazade' I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music,* should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does my suite bear the name, precisely, of 'Scheherazade'? Because this name and the subtitle ('After "The Thousand and One Nights" ') connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

Philip Hale, to whom such tales as these were a constant delight, has discussed Rimsky-Korsakov's provocative hints from a full knowledge of their sources:

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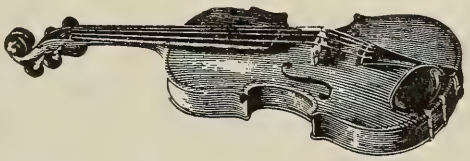
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" 'They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; on or to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring.' "

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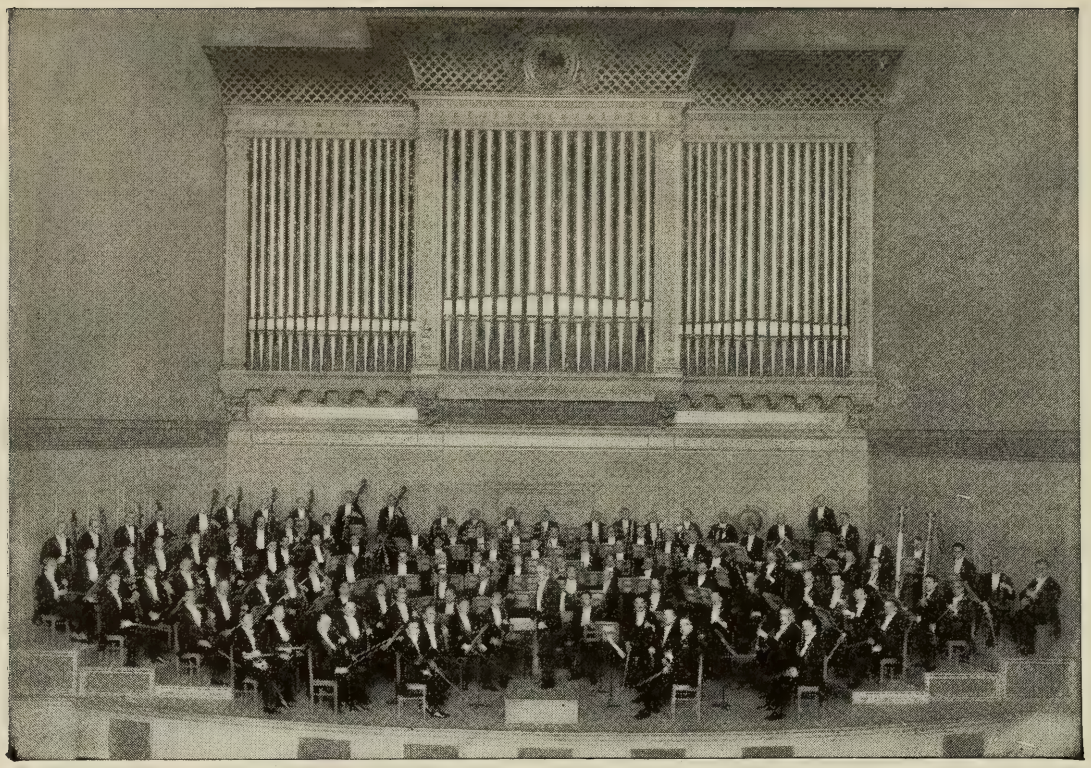
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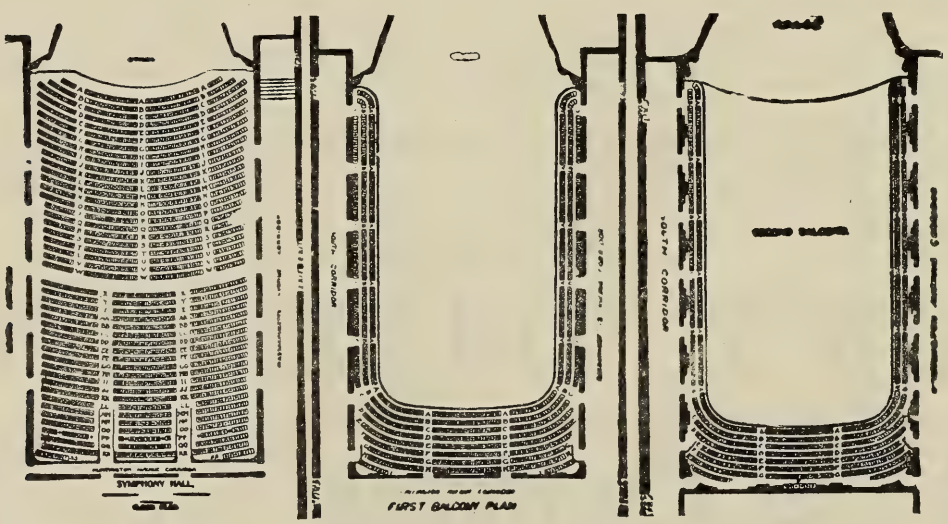
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with historical and descriptive notes

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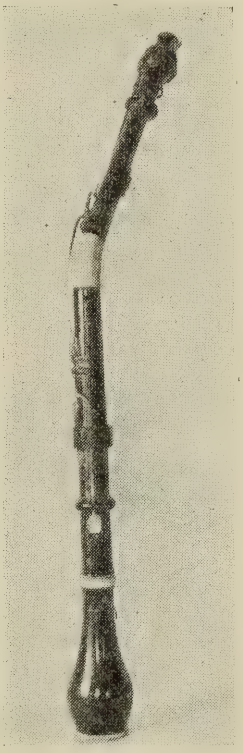
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Gaspar Cassadó, the Spanish 'cellist, is to appear for the first time in Boston when he plays Schumann's Violoncello Concerto with the Orchestra at the symphony concert next Monday evening. Mr. Mitropoulos will otherwise draw upon the numbers of this week's programme, playing the works by Purcell, Beethoven, Castagnone and Casella.

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Twelfth Programme

FRIDAY AFTERNOON, JANUARY 15, *at* 2:30 *o'clock*

SATURDAY EVENING, JANUARY 16, *at* 8:15 *o'clock*

DIMITRI MITROPOULOS, *Conducting*

The Programme has been revised, and will be as follows:

PURCELL.....Prelude and Final Air of Dido, "When I am laid in earth," from the Opera "Dido and Aeneas" (Arranged for String Orchestra by Mitropoulos)

BEETHOVEN.....String Quartet in C-sharp minor, *Op.* 131 (Performed by the String Orchestra)

I. Adagio, ma non troppo e molto espressivo
II. Allegro molto vivace
III. Allegro moderato
IV. Andante ma non troppo e molto cantabile
V. Presto
VI. Adagio quasi un poco andante
VII. Allegro

(Played without pause)

INTERMISSION

RESPIGHI.....Toccata for Piano and Orchestra (Dimitri Mitropoulos playing the piano part)
(*First performances in Boston*)

CASTAGNONE..... Preludio Giocoso
(*First performances in the United States*)

STEINWAY PIANO

This programme will end about 4:25 on Friday Afternoon, 10:10 o'clock on Saturday Evening

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(Dimitri Mitropoulos playing the piano part)
(*First performances in Boston*)

CASELLA.....Second Suite from "La Donna Serpente"

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DIMITRI MITROPOULOS

DIMITRI MITROPOULOS was born in Athens in 1896. He made his first studies at the Athens Conservatory, having been a pupil of Ludwig Wassenhoven in piano, and of Armand Marsick in composition. He completed his studies of composition with Paul Gilson at Brussels, and with Ferruccio Busoni at Berlin. He was thereupon made assistant conductor of the Staatsoper in Berlin, a position which he held until 1924, when he was called back to Athens to take the directorship of the symphony orchestra of its Conservatory, a place which he still holds.

As a composer, the first ambitious work of Mr. Mitropoulos was an opera, "Beatrice," drawn from the drama of Maeterlinck. He has since composed orchestral and chamber music, piano works and songs.

Mr. Mitropoulos conducted concerts of the Berlin Philharmonic Orchestra in February, 1930, his first appearance there since the days of his apprenticeship. At that time he presented his own Concerto Grosso. He made his Paris début conducting the *Orchestre Symphonique de Paris,* February 14, 1932.

For the past four seasons, Mr. Mitropoulos has conducted a three months' season of the orchestra at Monte Carlo.

Making his first visit to America in the season past, he conducted the Boston Symphony Orchestra January 24–25, 27, 31–February 1.

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PRELUDE AND AIR OF DIDO, "WHEN I AM LAID IN EARTH," FROM THE OPERA "DIDO AND ÆNEAS"

By HENRY PURCELL

Born in London 1658 (or 1659); died there November 21, 1695

(Arranged for String Orchestra by DIMITRI MITROPOULOS)

SOME hundred and seventy years before Wagner brought his "Tristan and Isolde" to its tragic close, Henry Purcell in England wrote his opera of another queen bereft of her heroic lover, culminating in music of passion transfigured in death. The similarity is not merely one of subject, for Purcell's famous air of the Carthaginian queen is music almost prophetic of the emotional chromaticism of Wagner's star-crossed lovers. John F. Runciman once called it "one of the most poignantly sorrowful and exquisitely beautiful songs ever written," and there is no lack of those who agree with him. One likes to believe that Purcell's imagination was lifted by the aspect of the sorrowing Dido into a momentary liberation from the constricted formulæ, the Drydenesque text, the generally stilted ways of his day of operatic beginnings.

It should be remembered that when "Dido and Æneas" was com-



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posed, Handel was a child of four, Gluck was not to be born for twenty-five years to come. Purcell wrote in his dedication of "Diocletian" to the Duke of Somerset, a year later: "Musick is yet but in its nonage, a forward child which gives hope of what it may be hereafter in England." If this was so, British opera was but the merest infant, for opera remained, in Purcell's time, essentially a strange importation from Italy. No English "opera" worthy of the name is to be found before Purcell's time, although stage pieces with music date as far back as Matthew Locke's "The Siege of Rhodes," produced in 1656.

Purcell wrote a number of so-called "operas," but they are nothing more than incidental music to plays or masques, an occasional dance, air, or interlude to vary the spoken text. "Dido and Æneas" is unique in the list of Purcell's works for the stage, in that it is set to music from beginning to end. Nahum Tate, the librettist of "Dido and Æneas," pieced out Virgil's brief tale of the lovers, of Æneas' departure at duty's call to found an empire, and the self-immolation of the abandoned queen, by adding scenes between Dido and her sister, Anna, as confidante, and others in which "weird sisters" plot over their witches' brew the downfall of the royal pair. These are the words of Dido's air:

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When I am laid in earth, may my wrongs create no trouble in thy breast.
Remember me, remember me,
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If this affecting song, about which so much has been written, is subjected to formal scrutiny, it becomes nothing more than the "curtain tune on a ground" which was a customary ending for operas of the time. Nothing of course could be more essentially untheatrical than a chaconne (or passacaglia), with its ground bass repeated again and again, while variety must be sought in the upper voices. It was upon this rigid and wooden prescription that Purcell wrought his living and moving "lament." The bass figure which Purcell used, seven times repeated, is a chromatic descent, very like that which Bach used in the Crucifixus of his Mass with similar poignant effect (although Bach, in Germany, surely knew nothing of Purcell's score). Over his bass, Purcell wrote the vocal part with the freedom and melodic genius which otherwise traverses "Dido and Æneas," also, as elsewhere, deriving a particular melancholy from the minor mode. The composer establishes the mood of pathos in the opening measures, *adagio,* of the introduction. Dido, in her only other air in the opera, tells her sister Anna of her torment – here, too, with a ground bass, and in similar pathetic accents, of clear tonal characterization. "Above every-

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thing else," Lawrence Gilman has pointed out, "the music takes the breath by its modernity. Examine the chord which begins the thirty-third measure of Dido's Farewell (counting from the beginning of the voice-part). This chord is identical with one of the favorite suspensions used by Debussy in *'Pelléas et Mélisande'* two hundred years after Purcell died. You will rub your eyes, but there it is. And you will rub them again and again as you go through or listen to the score of 'Dido.'

"Such things are mysteries. . . ."

In other of Purcell's operas than "Dido and Æneas" there are indications for wind instruments or drums, supplementing the string orchestra. This opera is simply scored for the four voices of the string choir, augmented by occasional harpsichord *continuo*. This would imply limited orchestral resources at its production, which indeed seems to have been the case. It was performed, as the libretto states, "at Mr. Josias Priest's Boarding-school at Chelsea, by young gentlewomen."

"Dido and Æneas" may have had a certain favor in its time, for several manuscript copies of the music have been found. But the piece was forgotten. Dr. Burney, giving Purcell considerable space and high praise in his History of Music, which he completed just a hundred years after "Dido and Æneas" was written, did not so much as name this opera in his detailed discussion of Purcell's stage works. John

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Hawkins, Burney's contemporary, made mention of "Dido and Æneas" and spoke of its performance: "The exhibition of this little piece by the young gentlewomen of the school, to a select audience of their parents and friends, was attended with general applause, no small part whereof was considered due to Purcell."

The probable date of "Dido and Æneas" has long been a favorite subject for musicological sleuthing. Sir George Macfarren, editing the publication of the work by the Musical Antiquarian Society in 1841, placed the date of the first performance as 1675, relying upon a forefront of previous authority dating from the supposition of Hawkins, who hazarded 1677 as the actual date. These historians, in their eagerness to cry "a marvel" and set up "Dido and Æneas" as the product of a boy in his teens (which on the face of it was extremely unlikely), were too ready to assume that the opera coincided with the first appearance of the spoken play. The libretto when discovered in 1842 showed that the opera was first produced by Josias Priest's Boarding School in Chelsea. The school, it was demonstrated, moved to Chelsea in 1680, making that the earliest possible date of the opera. Later experts in Purcell have worked out an elaborate case to the effect that "Dido and Æneas" was composed in 1689, "or very near 1689."

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HENRY PURCELL

Born in London 1658 (or 1659); died there November 21, 1695

IT WAS probably within a few months of Henry Purcell's birth that his likewise illustrious father delighted Samuel Pepys, and caused that connoisseur of music to note in his diary on February 21, 1660: —

"Met with Mr. Lock and Pursell, Masters of Music, and with them to the Coffee House, into a room next the water, by ourselves, where we spent an hour or two. . . . Here we had variety of brave Italian and Spanish songs, and a canon for eight voices, which Mr. Lock had lately made on these words: 'Domine salvum fac Regem,' an admirable thing."

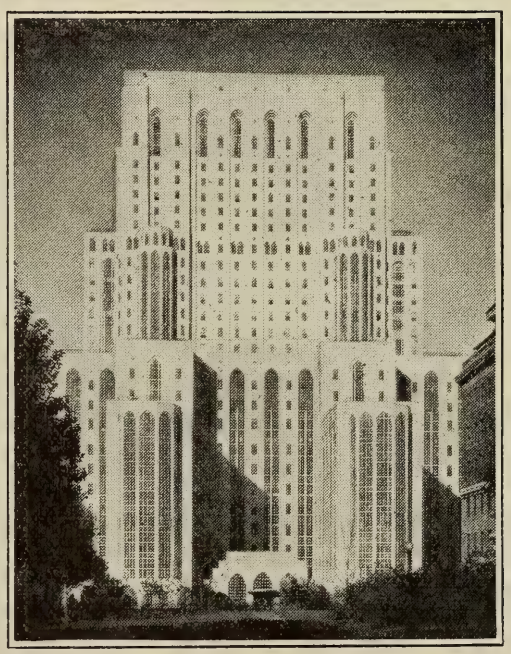
Henry Purcell, Junior, born in a musically insular England, to which Corelli and the other advanced Italian instrumentalists were hardly accessible, was yet able, by the direct appeal of his melodic and dramatic genius, the fortification of court patronage and his position as organist of Westminster Abbey, notably to increase his country's interest in music. The vogue held until fifteen years after his death, when Handel, himself then a young man of twenty-five, outshone the rather slim grace of the Englishman's music by the breadth and grandeur of his choral style, the superior, continental amplitude of his organ music and *concerti grossi*. "Like so many fine musicians

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of that time," writes Rolland, "he was swallowed up in Handel, just as a stream of water loses itself in a river. But there was nevertheless in this little spring a poetry peculiar to England, which the entire work of Handel has not – nor can have."

For many years the genius of Purcell was worshipped – within the pages of the dictionaries, if little where else. Dr. Charles Burney, the eighteenth-century historian of unrestrained opinions, was as rapturous about Purcell as he was virulent about Dr. Blow, "who did himself the honor to call Purcell his scholar." After four pages of musical quotations headed, "Specimens of Dr. Blow's Crudities," in which many of the "unaccounted millions" of faults in counterpoint are marked with the assiduity of a Beckmesser, Dr. Burney expanded into particularized eulogies of Henry Purcell's works and thereby long kept alive an interest and regard for this composer.

He made this true prophecy: "Purcell was such an excellent cultivator of his farm in Parnassus, that its crops will be long remembered, even after time has devoured them."

Purcell has been remembered in the last century by various Purcell commemorations, and by organizations dedicated to the furtherance of Purcell performances, and the publication of his works – the Purcell Club (1836–63), the Purcell Operatic Society, the Purcell Society (founded 1876). Despite the very extensive Purcell literature in Eng-

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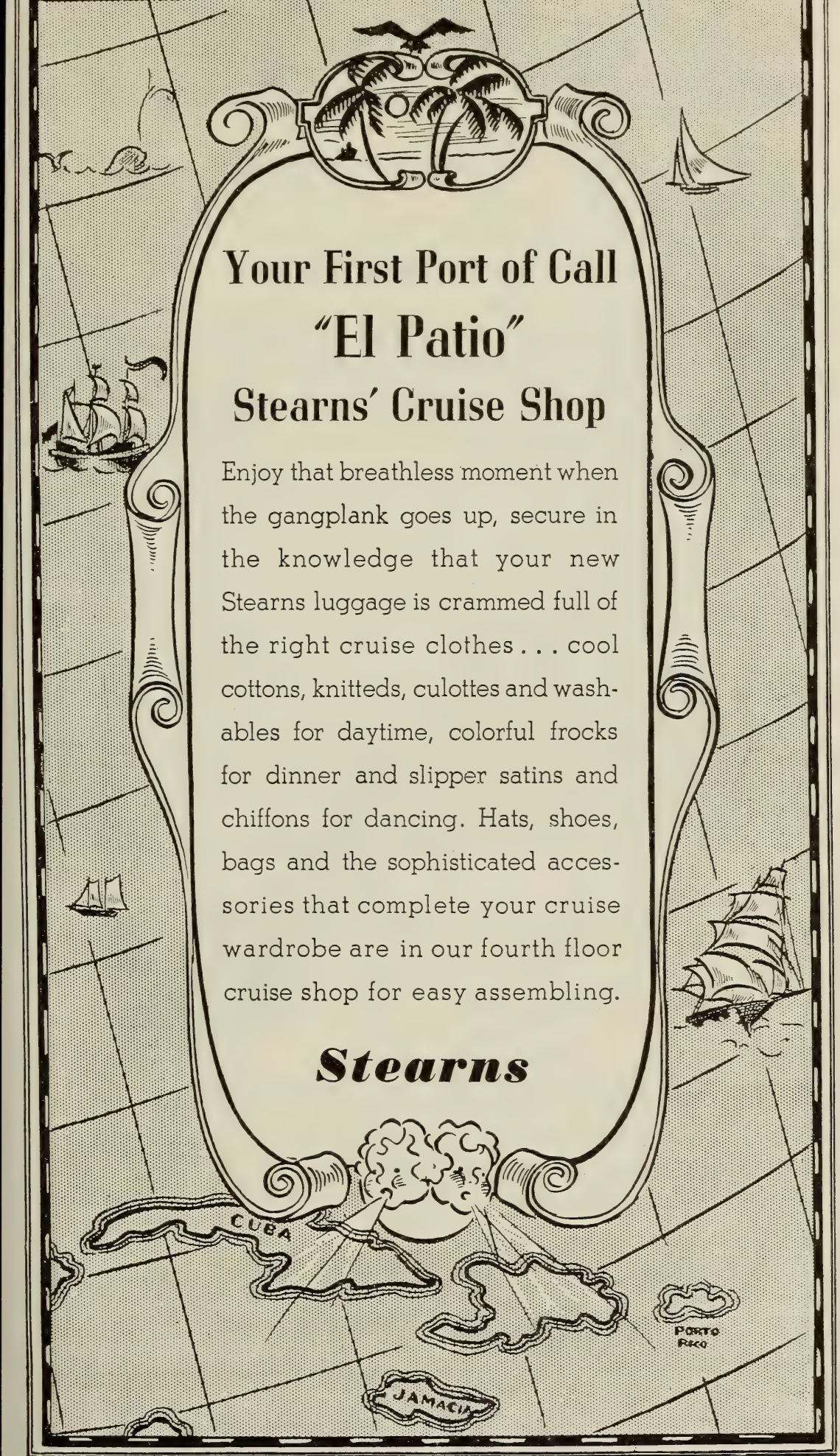
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land — Grove's Dictionary gives him sixteen pages — it will be of interest to turn to that finely sensitive specialist of the seventeenth century, Romain Rolland *: —

"In his short life he had produced a considerable amount of work: operas, cantatas, religious music, and instrumental pieces. He was a cultured genius, and intimately acquainted with Lully, Carissimi, and the Italian sonatas, at the same time very English, possessing the gift of spontaneous melody, and never losing contact with the spirit of the British race. His art was full of grace and delicacy, much more aristocratic than that of Lully. He is the Van Dyck of music. Everything of his is of extreme elegance, refinement, ease, slightly *exsangué*. His art is natural: always steeped in the country life which is indeed the source of English inspiration. There are no operas of the seventeenth century where one finds fresher melodies which are more inspired and yet of a popular character. This charming artist was delicate, of a weak constitution, somewhat feminine in character, feeble, and of little stamina. His poetic languor was his strongest appeal, and at the same time his weak point; he was prevented from following his artistic progress with the tenacity of a Handel. Most of his works lack finish. He never tried to break down the final barriers which separated him

* From "Handel," by Romain Rolland, 1916.





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from perfection.* His musical compositions are sketches of genius with strange weaknesses. He produced many hastily finished operas with singular awkwardnesses in the manner of treating the instruments and the voice — ill-fitting cadences, monotonous rhythms, a spoilt harmonic tissue, and, finally, in his larger pieces and those of grander scale, there is a lack of breath, a sort of physical exhaustion, which prevents him reaching the end of his superb ideas. But it is necessary to take him for what he is, one of the most poetic figures in music — smiling, yet a little elegiac — a miniature Mozart eternally convalescent. Nothing vulgar, nothing brutal, ever enters his music. Captivating melodies, coming straight from the heart, where the purest of English souls mirrors itself. Full of delicate harmonies, of caressing dissonances, a taste for the clashing of sevenths and seconds, of incessant poising between the major and minor, and with delicate and varied nuances of a pale tint, vague and slightly blurred, like the springtime sun piercing through a light mist. . . ."

* H. C. Colles claims a significant exception in "Dido and Æneas": "The more it is studied, the more confidently can we assert its flawlessness as one of the masterpieces of music drama, and the only English one."

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STRING QUARTET IN C-SHARP MINOR, *Op.* 131

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

(Edited for String Orchestra by DIMITRI MITROPOULOS)

THE last full year of Beethoven's life, in which he reached the final sum of his completed works, was the year of the great C-sharp minor quartet, and the final Quartet in F, Op. 135; he also finished two begun in 1825 – the Quartets in B-flat, Op. 103, and in A minor, Op. 132 (with the "Song of Thanksgiving in the Lydian Mode"). These, with the Quartet in E-flat, Op. 127, and the *Grosse Fugue,* a quartet movement, were all the music of import that occupied him after the Ninth Symphony was completed in 1823.

The year 1826 was one, in the words of Thayer, "of awful happenings and great achievements; a year of startling contradictions, in which the most grievous blows which an inscrutable Providence dealt the composer as if utterly to crush him to earth, were met by a display of creative energy which was amazing not only in its puissance but also in its exposition of transfigured emotion and imagination." The pitiable struggle between Beethoven and his nephew Karl became pro-

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gressively tense and harrowing through these months. Putting spies upon Karl's dissolute practices in Vienna, demanding an accounting for every penny spent, for fear of the vicious uses to which it might go, the guardian constantly quarrelled with the boy, drove him to desperation and subterfuge. Karl soon learned his power over the foster-father, who loved him to distraction. He had only to disappear from sight without warning and Beethoven was wild with apprehension – ready to forgive anything. The affair reached its climax in July, when Karl attempted to shoot himself. There is every evidence that Beethoven was deeply shaken by this event.* Through everything, the creative brain remained prodigiously active, often quite oblivious of its surroundings. "The last lying sheaves," in the words of Herriot, "were gathered by armfuls in his spiritual garden at all times of day, under all kinds of light and shadow and even in the still of the night." It was at the rural Gniexendorf where, visiting his brother Johann in the autumn, he terrified the peasants as he strode about the countryside, singing, roaring, gesticulating, beating time with his feet. It is even told how a yoke of oxen were startled at this strange apparition, and sent plunging off their course. This was the Beethoven of the C-sharp minor quartet.

*Schindler wrote that Karl's attempt at suicide bowed the proud figure of the composer until he soon "looked like a man of seventy."

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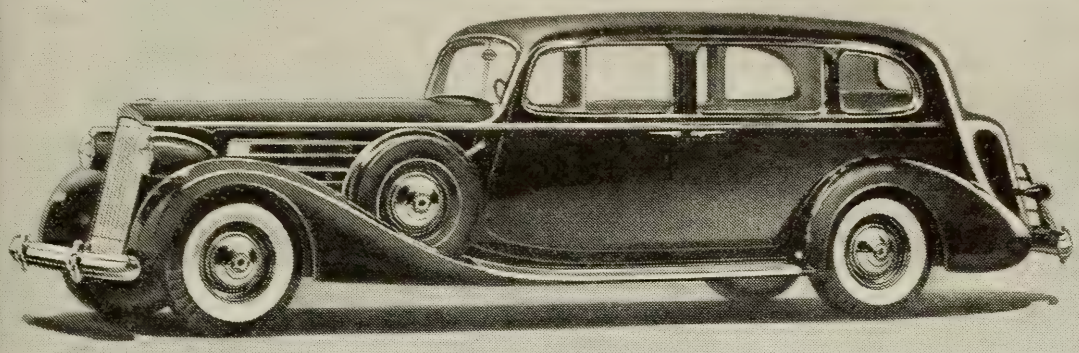
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But Beethoven, as Herriot has also said, "was not an ascetic, isolated in his rapture; he was a man who struggled against want, against illness, against misery, and who wanted to live." He was by no means alone – there were a number of friends about him at this time. The loyal Stephan von Breuning, his charming wife, who would often walk with Beethoven, and refuse his invitation to have coffee in his lodgings, in secret alarm at the unappetizing disorder she knew she would find there. There was the small son of the Breunings, Gerhard, whom Beethoven called *"Hosenknopf"* ("Hose-button") because of his attachment to his father, and to "Ariel" because of his light step. There was the admirer Johann Nepomuk Wolfmayer, who would have a new coat made and leave it casually upon a chair in the hope that Beethoven would adopt it. Carl Holz was particularly close to Beethoven in his last year or so, tending to displace Schindler. Holz was the second violin in Schuppanzigh's quartet. He "amused him by his witticisms, persuaded him to visit cafés, and encouraged his taste for drinking." He and others had plentiful advice to give about works in larger forms which Beethoven contemplated. The discussions of these musical projects are recorded in the conversation books. The books also show his interest in various subjects – particularly religious ones, such as the ancient Hebrews, the Lutheran Bible, the antique modes (which found expression in his A minor quartet). He thought of writing an

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oratorio, and chose "Saul," having become interested through Handel's treatment of the same subject, which he had been studying. Kuffner was ready to provide him with a text. This, in fulfillment of an old commission, as likewise a requiem, which, Beethoven stipulated, should be a sorrowing memorial, unburdened by the circumstance of Gabriel's trumpet and the last Judgment.* Grillparzer spoke hopefully of an opera on Melusine. Schindler reported that Beethoven had mentioned to him the possibility that "something would come" of music to Goethe's "Faust." To the list should be added several apocryphal reports of a "Tenth Symphony." Schindler, unreliable as usual, made much of certain sketches as belonging to a "Tenth Symphony," but Nottebohm demonstrated that these sketches had never been developed; "if Beethoven had written as many symphonies as he began, we should have at least fifty." Lenz had it from Holz that Beethoven played "the whole of the Tenth Symphony" to him on the pianoforte, and that it existed in undecipherable sketches. Otto Jahn reported from the same source that it was no more than a fragment. Beethoven wrote to the London Philharmonic Society, "An entire sketched symphony lies in my desk, also an overture and other things." But this

*Beethoven held Mozart's Requiem in great admiration. In the margin of a magazine article questioning the authenticity of this piece, he wrote "You Arch Ass!" and "Double Ass!"



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must be put down as an obvious case of the composer's imaginings running ahead of the *fait accompli*. No such symphony, or part of a symphony, has been found.

To sum it up in a word, Beethoven apparently did not get properly warmed up to one of these schemes. Not enough, certainly, to forfeit the world of the string quartet in which his imagination then dwelt. Four single voices were enough whereby to open up new vistas and new visions. "His affections were fixed," wrote Thayer, "in the higher and purer regions of chamber music, the form which represents chaste ideals, lofty imagination, profound learning; which exacts a mutual sympathy between composer, performer, and listener."

The composition of the Quartet in C-sharp minor is attributed to January, 1826, mainly on account of a notation of the theme of the opening fugue in a conversation book of December, 1825, and of the variation theme in January, together with a suggestion of Schuppanzigh in that month that something of the new work be played over. Unless Schindler was mistaken, the Quartet was never performed while its composer lived.

Holz has related having once said to Beethoven that in his opinion the Quartet in B-flat was the greatest of them all. Beethoven replied: "Each in its way. Art demands of us that we shall not stand still. You

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will find a new manner of voice treatment, and thank God there is less lack of fancy than ever before." At a later time he declared the C-sharp minor Quartet to be his greatest. When the manuscript was delivered to Schott and Sons in August, the publishers were much upset to find this inscription upon it in the composer's handwriting: *"Zusammengestohlen aus Verschiedenem diesem und jenem"* ("A putting together of various stolen odds and ends"). Unable to perceive that the remark and not the score itself was Beethoven's little joke, they wrote to him in alarm, and had to be explicitly reassured that it was really "brand-new." Beethoven received eighty ducats for the Quartet. It was published shortly after his death. The dedication was to Baron von Stutterheim, Lieutenant Fieldmarshall, who had won the composer's gratitude by finding a place for the wayward nephew Karl in his regiment.

The C-sharp minor Quartet has seven numbered "movements," played without break. Yet the traditional four movement scheme is still discernible in it, and was again explicitly used by Beethoven in the final Quartet in F major, which followed. The Ninth Symphony of 1823 had its four movements, though greatly extended, and bent to new purposes. Its finale moved boldly into a new and experimental world. But this was his last orchestral work, and he turned to the



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string quartet, writing five of them in the three years that remained of his life. A restless spirit to the end, he may have found the massed forces of the great choral finale cumbersome to his questing and improvisatory mood. Four stringed voices could be plastic and obedient to the drift of his musical thoughts, by turn searching, whimsical, imperious, but above all, unconfined by strictures of custom. In the five last Quartets the voice movement and the sequence of discourse took their own way, not arbitrarily, but as by some inner compulsion – an undefinable law of Beethoven's art which left his circle of friends and his immediate posterity more than a little bewildered, but which time has proved to have a basis far removed from wilful caprice.

There was no formal justification for this quartet by any workable rule of procedure in the year 1826 – or for many years after. Any other composer attempting a quartet in seven "movements," each taking its own independent course, would indeed have produced a compilation of "odd bits from here and there," such as Beethoven jokingly called the score. Another could not have had Beethoven's peculiar integrating purpose, clearly felt but difficult to define, in the C-sharp minor Quartet – save for its jointure into an unbroken whole. Beethoven alone could have been so profligate with his thematic thoughts, revealing a new profusion of them in each episode, often passing them by

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with little or no development. Vincent d'Indy finds the architecture of the work "surprising in its marvelous equilibrium, established according to the cadence formula of the tonality of C-sharp minor." * He notes that Beethoven "resuscitates, in charming fashion, the suite type" in the D major *vivace* which follows the fugue, while not until the advent of the *finale* does the first-movement form appear, "evoking melodically the subject of the initial fugue."

The seven numbered movements are plainly reducible to the conventional four, if the opening fugue, which far exceeds in length and importance any usual introduction, can be taken as an introduction. The following *Allegro molto vivace* can be looked upon as the first movement, the eleven bars of "No. 3" as a bridge passage with a cadenza leading into the *Andante* with variations, the fully developed slow movement. The *Presto* is distinctly a scherzo; the *Adagio* (No. 6) of twenty-eight bars, another episode, bridging with a short relief of slow tempo the swift scherzo movement and the *allegro finale* which follows.

In the unfolding of the great fugue, the process of the intellect is always subservient to that of the heart. It is long and devious, but sustained, constantly revelatory. The sorrowful mood is dispelled by

*"(1) Tonic; (2) Subdominant; (3) Relative of the subdominant; (4) Relative; (5) Dominant; (6) Tonic."

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the *Allegro molto vivace* (No. 2) in a bright D major – "the return to life," Paul Bekker has called it, "to joyful thought and emotion, an *incarnatus est* in the human rather than the religious sense." The theme of the *Andante molto cantabile,* in a peaceful A major, is simplicity itself, yet with no possible stigma of the "commonplace" in it. The variations are another marvel of melodic resource, the theme much transformed – often disappearing altogether. The *Presto* (in E major) is closer to the orthodoxy of a scherzo. The brief *adagio* introducing the last movement is another gentle hymn of faith, contemplative, giving that pause of mystery with which Beethoven would linger over a pending disclosure. The final *allegro* is brilliant and jubilant. It has the impulse of militant triumph which recalls the *finale* of the "Eroica," and, still more closely, the march episode in the *finale* of the Ninth Symphony.

Needless to say, the C-sharp minor Quartet and its companions, the dreamings of a spirit alone and apart, did not have any direct or external influence upon musical form for many years to come. The structure of four distinct movements persisted, with only occasional modifications. But certain composers, notably Wagner, found in the C-sharp minor Quartet an inner source of inspiration. Wagner super-

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vised a performance of it by the Quartet Union at Zurich in 1855, and when in 1871 he wrote his essay on Beethoven for the occasion of the hundredth anniversary of the composer's birth, he enlarged the brief explanation of the C-sharp minor Quartet which he had written at Zurich. He referred to it as a "tone poem" which might be taken to illustrate "a veritable day from Beethoven's inmost life." Attempting to elucidate his idea, he offered a suggestive description in the form of a "skeleton outline." If the reader cannot always subscribe to the images which this "absolute" music awoke in an artist to whom all music must have a verbal meaning, he will respect them as springing from a deep and searching, an inmost realization of the score.

"The lengthy opening *Adagio,* surely the saddest thing ever said in notes, I would term the awakening on the dawn of a day 'that in its whole long course shall ne'er fulfill one wish, not *one*' [Goethe's 'Faust']. Yet it is like a penitential prayer, a communing with God in firm belief of the Eternal Goodness. The inward eye then traces the consoling vision (*Allegro,* 6-8), perceptible by it alone, in which that longing becomes a sweet but plaintive playing with itself; the image of the inmost dream takes waking form as a loveliest remembrance. And now (with the short, transitional *moderato*) it is as if the master, grown conscious of his art, were settling to work at his magic; its resummoned force he practices (*Andante,* 2-4) on the raising of



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one graceful figure, the blessed witness of inherent innocence, to find a ceaseless rapture in that figure's never-ending, never-heard-of transformation by the prismatic changes of the everlasting light he casts thereon. Then we seem to see him, profoundly gladdened by himself, direct his radiant glances to the outer world (*Presto,* 2-2); once more it stands before him as in the Pastoral Symphony, all shining with his inner joy, it is as though he heard the native accents of the appearances that move before him in a rhythmic dance, now blithe, now blunt (*derb*). He looks on Life, and seems to ponder (short *Adagio,* 3-4) how to set about the tune for Life itself to dance to; a brief but gloomy brooding, as if the master were plunged in his soul's profoundest dream. One glance has shown him the inner essence of the world again; he wakes, and strikes the strings into a dance the like whereof the world had never heard (*Allegro finale*). It is the dance of the whole world itself; wild joy, the wail of pain, love's transport, utmost bliss, grief, frenzy, riot, suffering; the lightning flickers, thunders growl; and above it the stupendous fiddler who bans and bends it all, who leads it haughtily from whirlwind into whirlpool, to the brink of the abyss — he smiles at himself, for to him this sorcery was the merest play. And night beckons him. His day is done — " *

*Translation by William Ashton Ellis.

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PRELUDIO GIOCOSO (AFTER CARLO GOLDONI)

By RICCARDO CASTAGNONE

Born at Brunate (Bergamo) in 1906

THIS prelude is said to aim at the comedy style of the eighteenth century Venetian dramatist, the "Italian Molière." No special play is mentioned by the composer. The Preludio Giocoso was first performed in March, 1935, under the direction of Mr. Mitropoulos at his concerts in Monte Carlo. The conductor has also introduced it in several Italian cities.

The Prelude is marked *vivace con brio,* and maintains its lively tempo throughout. The light and gay theme with which the music opens runs persistently through the score, at times delivered in a light and gay *staccatissimo,* at times brilliantly set. A secondary theme is melodic in character, but does not offer any real contrast. The score calls for two flutes and piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, three trombones, timpani, bells, snare drum, bass drum, cymbals, celesta, and strings.

The comedies of Goldoni have been the cause of much music. Sinigaglia's Overture to *"Le Baruffe Chiozzotte,"* translated by Philip Hale as "The Chioggian Brawls" or "The Squabbles of the People of Chioggia," and referred to by the playwright in his memoirs as a "low comedy," had its vogue as a concert piece and was performed by this orchestra on March 11, 1911, April 9, 1915, and March 23, 1917. Several operas have been based upon the works of Goldoni. His contemporary and fellow countryman, Nicola Piccini, made a setting of two of them, *"La donne vendicate"* and *"La buona figliuola maritata."* Antonio Salieri at about the same time wrote an opera upon *"La calamità de cuori."* Recent works are *"La donne curiose"* by Wolf-Ferrari, and *"La locandiera"* ("Mistress of the Inn") by Henry Hadley.

As yet virtually unknown in this country, Riccardo Castagnone is described as a composer principally of chamber music. He attended the Giuseppe Verdi Conservatory of Milan, studying with G. C. Paribeni in composition, and G. Frugatta in pianoforte – taking honors in both subjects. He also studied law and took his doctorate for that profession, but returned to music, studying orchestral conducting with Hermann Scherchen.

Castagnone has written music for violin and violoncello, a number of songs, and some piano pieces. There is also a suite of Ancient Dances for small orchestra and incidental music for "The Crown of Myrtle," a three-act play of P. Gadda. As a pianist, he has devoted himself to ensemble music, founding in 1933 a trio with which he has toured Italian cities.

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Born at Bologna, Italy, July 9, 1879; died at Rome, April 18, 1936

RESPIGHI composed his Toccata at Capri in August, 1928. He brought the manuscript with him to America three months later and played the piano part in its first public performance at a concert of the New York Philharmonic Symphony Society on November 28, Wilhelm Mengelberg conducting. The composer at that time contributed the following information about his Toccata:

"In its form this work approximates the old form of the Toccata as found in Frescobaldi, naturally filled with the modern spirit and modernized through the character of the harmonies.

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"II. Adagio.
"III. Allegro vivo.

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veloped through manifold rhythmic transformations, interrupted by a brief episode of scherzo character.

"The Toccata is scored for the following small orchestra: three flutes, three oboes, bassoon, contra-bassoon, three horns, violins, violas, double-basses.

"The piano is treated as a clavicembalo."

The title "Toccata," derived from the Italian *"toccare,"* to touch, first came into use in the 16th century in connection with keyboard pieces, more particularly for the organ, where rapid finger work and the brilliant display of the performer's abilities was desired. It was fantasia-like, and in the nature of a free improvisation. This species of music is traced back to Claudio Merulo, the master of the Venetian school (1532–1604), and Andrea Gabrieli (1510–1586). According to Albert Schweitzer, the Venetian organ school in turn developed from the earlier school of the Netherlands. "The Toccata was afterwards brought by Frescobaldi to the highest perfection it ever reached in Italy. In George Muffat's celebrated *Apparatus musico-organistus* (1690) we see the art of which he is the last great representative coming to a standstill." Nevertheless, Dietrich Buxtehude (1637–1707) developed the Toccata in Germany, and no doubt influenced Bach in his Toccatas for the harpsichord and for the organ. The Toccata was often a suite in three or more movements. It will be remembered that Bach's Organ Toccata in C major, performed at these concerts in Leo Weiner's transcription, November 27, 1936, consisted, as does this one, of a brilliant prelude, an *adagio,* and a lively finale.

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By ALFREDO CASELLA

Born at Turin, Italy, on July 25, 1883

"*LA DONNA SERPENTE,*" Casella's only full-length opera, was completed in 1932 and produced at the *Teatro Reale dell' Opera* in Rome, March 17 of that year. Giovacchino Forzano designed the production, which was conducted by the composer. The "fable" opera, as it is called, is set to the text of Cesare Lodovici, which in turn is based upon the fantastic play of the same name by Carlo Gozzi, the Venetian writer of fairy plays in the eighteenth century, whose works have furnished the subject for Puccini's "Turandot," Busoni's "Turandot," and Prokofieff's "The Love for Three Oranges."

The second of the two suites which Mr. Casella has drawn from the opera is dedicated to Bernardino Molinari. It begins with the *sinfonia* which, in the stage performance, is played between the prologue and the first act. The second movement is the prelude to the third act, a *lento* in which the melody is developed broadly and with increasing sonority — then diminished to a *pianissimo* ending by a muted orchestra. The third movement consists of a battle scene and a

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triumphal finale in march tempo, drawn from the last act of the opera. The first and third of these movements are brilliantly orchestrated.*

It will be remembered that Gozzi, whose spirit was akin to E. T. A. Hoffmann, long won high admiration in Germany. Richard Wagner based his early opera *"Die Feen"* on this same fairy tale of Gozzi, which has been translated "The Woman Turned Snake." Wagner was evidently drawn by the mingling of supernatural fantasy with human symbolism. He transformed the four masks which recur in Gozzi's works into different grotesque figures, but Casella has kept the usual Pantalone, Brighella, Tartaglia, and Arlecchino under slightly disguised names for comic purposes. The Italian composer long considered *"La Donna Serpente"* as promising operatic material, according to the statement of Raymond Hall (in the *Musical Courier* of April 9, 1932). He pondered the subject "off and on for ten years, then spent fragments of three more (1928–31) in its composition and still another in its mounting."

The tale is of a fairy who stoops to mortal love, and is punished

*Three flutes and piccolo, two oboes and English horn, two clarinets, small clarinet and bass clarinet, three bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, harp, strings, and the following additional percussion: tambourine, military drum, tenor drum, bass drum, tam tam, triangle, cymbals, bells, xylophone, clapper, and rattle.

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by being transformed into a snake — a spell from which she is finally released by the heroism of her lover. The settings are weird and cavernous, the second act depicting the fair palace where the lovers dwell, set upon a precipitous cliff in the distance. The third is dominated by the gigantic likeness of a creature with reptile head and human torso, poised amid murky flames. Miranda, daughter of Demogorgon, king of the fairies, becomes mortal to wed her mortal lover. His failure to meet the terrible tests which are put upon his fidelity results in the transformation of Miranda into a serpent for a period of two hundred years. The hero traverses all barriers to free her from the curse, and the two are finally crowned a mortal king and queen.



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SATURDAY EVENING, JANUARY 23, *at* 8:15 *o'clock*

DIMITRI MITROPOULOS, *Conducting*

BACH.....Prelude and Fugue in B minor for Organ
(Transcribed for Orchestra by Mitropoulos)

SCHUMANN.....Symphony No. 2 in C major, *Op.* 61

I. Sostenuto assai; allegro ma non troppo
II. Scherzo: Allegro vivace; Trio (I) Trio (II)
III. Adagio espressivo
IV. Allegro molto vivace

INTERMISSION

MALIPIERO.....Concerto for Piano and Orchestra
(Dimitri Mitropoulos playing the piano part)

I. Allegro moderato
II. Andante
III. Allegro

RAVEL.....Rapsodie Espagnole

I. Prélude à la Nuit
II. Malagueña
III. Habanera
IV. Feria

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The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on the previous Thursday at 5:15 o'clock in the Lecture Hall.



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Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
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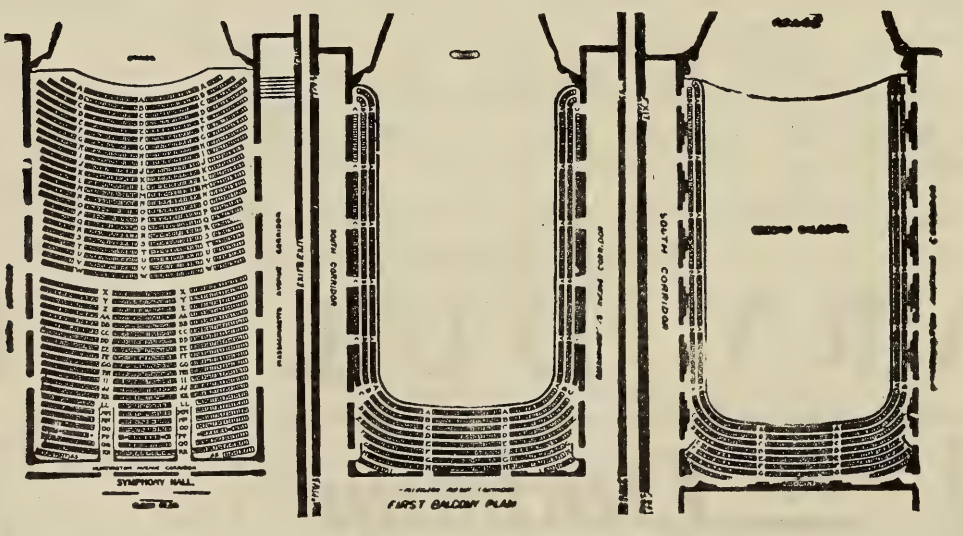
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Boston Symphony Orchestra

INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By JOHN N. BURK

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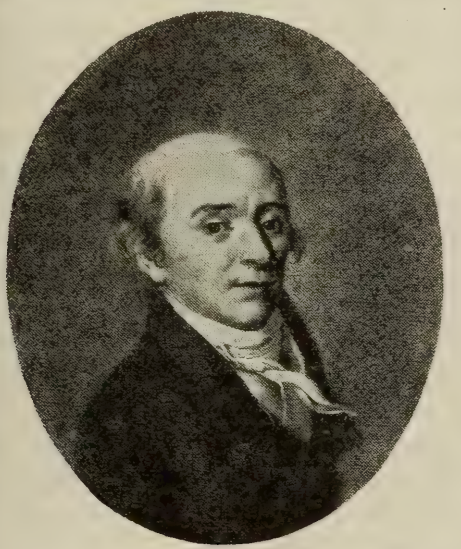
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Exhibition of Musical Prints — Jascha Heifetz — Caricature of the Orchestra.

EXHIBITION OF PRINTS

Those who enter the Gallery will be struck by Iacofleff's large facing portraits. The stoic and poetic head of Rachmaninoff is sufficiently engaging without special attention. Poised over the keyboard, it is a splendid foil for the companion drawing of Prokofieff, who looks down the long room at his elder contemporary. Spiro's likeness of Schnabel and Laboreur's bold expression of Vincent d'Indy, peers in their own media of the large drawings, offer plentiful reason for giving our attention



to the etchings, lithographs, engravings, and wood-blocks which line the walls.

Frescobaldi is captured by a modern artist with a nice sense of tradition; but the prints of Rameau, Lully, Mozart, and Haydn all show the wisdom of age — John Frederick Lampe being so wise that he is forgotten. Grove's Dictionary, in which he is entombed, identifies him as a bassoon player and composer born in Saxony who migrated to London, where he set many of his friend Charles Wesley's hymns to music.

Un Joueur de Contre-Basse by Legros flanks one by Gerome Brush, whose familiar drawing is reproduced in lithograph. A pianist, Alfred Cortot, is por-



• Considering the rarity of old French porcelain apothecary jars, it's not likely that lamps made of them will become common. Any reproduction would be obvious, as the texture of the old porcelain gives these pieces their charm. The inscriptions are of course all different, and the coloring of the decorations is varied. There is one to be had in black and white. The plain silk shade carries a color from the jar as a piping. It would be difficult to find a more attractive table lamp of medium size. This may be obtained in our recently opened Gallery at

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trayed by Henri Matisse in a manner as provocative as that which composed each of the two neighboring interpretations of Beethoven, both of which must condition our opinion of the man. The engraving of Muzio Clementi illustrated here recalls the strange feeling of antiquity his name inevitably inspires even though he survived Beethoven by four years, Weber by six.

Mr. Donald B. Willson, a cross-section of whose collection we are viewing, would undoubtedly concentrate our attention on the fine large portrait of Franz Liszt at the age of twenty-one, valued both as a work of art and as a somewhat rare likeness of the young virtuoso who had already commenced his long and revolutionary career. The three pictures of Liszt constitute a final tribute to his anniversary season, already celebrated by performances of his great "Faust" Symphony. Berlioz, Wagner, and Meyerbeer all come to mind in one way or another in connection with Liszt, and they may all be found near by. Also Hugo Wolf, whose charming and resourceful music is too seldom sounded. Caricatures of Berlioz, far more frequent than serious pictures, attest the contemporary attitude toward this musical monster who ordered clarinets to be tucked away in sacks in lieu of mutes, and required six grand pianos for a suitable imitation of bells in the *Symphonie Fantastique.*

Verdi attains a dignity of aloofness, for his inevitable silence in the concert hall is but another proof of the dramatic value of his music whch stands so firmly in the theatre. Perhaps this study of him would be on an equally high plane if it were an anonymous portrait the intense concentration of which depicted any gray-beard, but this eighty-year-old face proclaims without question the creative force behind, the constantly growing power within. Between Verdi and his great countryman and exponent, Toscanini, the three Daumier caricatures show students and amateurs at work and play. *Professeurs et Moutards* is an apt title.

Joachim, for whom Brahms wrote his Violin Concerto, may be seen to full advantage in his corner, with Richard Strauss not far away. Schmutzer has capably drawn the honest, hard-thinking head of an eager genius who, like Verdi, would ripen his powers as he grows older. Strauss, too, is a conductor of great merit, and he is not far from Koussevitzky and Toscanini, his own greatest interpreters.

In spite of our resolution to search out the smaller prints, we have almost forgotten the exquisite old French *La Musique* and *La Peinture,* which are separated by Jascha Heifetz, who may be seen below. These are good examples of the print at its best, with detailed characterization in every line and shading. . . . It is fitting to leave composers with the allegory of their art and the art that depicts them.

JASCHA HEIFETZ



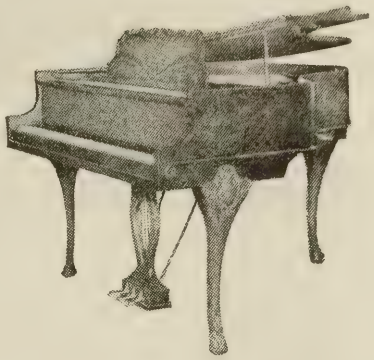
Jascha Heifetz, who will play Mendelssohn's Violin Concerto at the concerts of next week, will be soloist in the same work at this orchestra's Pension Fund concert in New York on February tenth. Dr. Koussevitzky will then conduct a Mendelssohn-Tschaikovsky programme.

The accompanying likeness of Heifetz is a reproduction of one of the Musical Prints to be seen in the Gallery.

CARICATURE

Martha Powell Setchell's caricature of the Orchestra may be seen in the Huntington Avenue Foyer. Reproductions in color of this large original drawing are obtainable at the box office.

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I. Prélude à la Nuit
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DIMITRI MITROPOULOS

DIMITRI MITROPOULOS was born in Athens March 1, 1896. He made his first studies at the Athens Conservatory, having been a pupil of Ludwig Wassenhoven in piano, and of Armand Marsick in composition. He completed his studies of composition with Paul Gilson at Brussels, and with Ferruccio Busoni at Berlin. He was thereupon made assistant conductor of the Staatsoper in Berlin, a position which he held until 1924, when he was called back to Athens to take the directorship of the symphony orchestra of its Conservatory, a place which he still holds.

As a composer, the first ambitious work of Mr. Mitropoulos was an opera, "Beatrice," drawn from the drama of Maeterlinck. He has since composed orchestral and chamber music, piano works and songs.

Mr. Mitropoulos conducted concerts of the Berlin Philharmonic Orchestra in February, 1930, his first appearance there since the days of his apprenticeship. At that time he presented his own Concerto Grosso. He made his Paris début conducting the *Orchestre Symphonique de Paris,* February 14, 1932.

For the past four seasons, Mr. Mitropoulos has conducted a three months' season of the orchestra at Monte Carlo.

Making his first visit to America in the season past, he conducted the Boston Symphony Orchestra January 24–25, 27, 31–February 1.

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By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died at Leipzig, July 28, 1750

(Transcribed for Orchestra by MITROPOULOS)

BACH wrote the larger part of his organ works at Weimar, and added to them during his subsequent stay in Cöthen. At Leipzig, in the last years of his life, he turned from the bulk of choral church music, which had long occupied him, revised some of his organ music for publication and wrote a new set of preludes and fugues for the organ. The famous "St. Anne's" fugue in E-flat is among these, and likewise the Prelude and Fugue in B minor. Parry has stated "The great Prelude and Fugue in B minor may be the last which Bach ever wrote for organ," and other Bach scholars are in accord with him in this belief.

The Prelude is long and especially rich in the manipulation of voices. The Fugue is built upon a subject which is simplicity itself, a smooth run of eighth notes within the compass of an octave. After the expository portion, with voices entering in each register, there is a freer development for the manuals only. The concluding section, which of



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course brings in the pedals once more, develops fresh material and a fresh counter subject. Harvey Grace, in his study of the organ works of Bach, speaks with particular enthusiasm of the magnificence of the final two pages. "Instead of a *stretto,* we have three consecutive statements of the subject by the pedals, walking grandly up the keyboard from F-sharp minor to E minor; and opening the way for a final entry by the treble, during which the bass emphatically delivers the new counter subject." Almost without exception the authorities of Bach single out the Prelude and Fugue in B minor with special affection. Albert Schweitzer draws attention to the fact that, although a virtuoso work, this one, unlike some of its predecessors, is not merely a brilliant stream of notes, but a perfect architectonic creation, a little Gothic in music. "As in that medieval form of architecture, the luxuriant detail of the pierced work only works to unify and vitalize the simple boldly flung lines, and to exhibit a power in its utmost flexibility."

Philip Spitta finds that the Prelude and Fugue in B minor "strikes a chord of deep elegiac feeling such as we find nowhere else in the organ works. The prelude, with its firm and close texture, leads us into a labyrinth of romantic harmony, such as has never been con-



structed by any more modern composer. The fugue is in a vein of quiet melancholy. Bach's power of embodying this feeling in an organ piece in the strictest style, and keeping it up throughout a work of the longest proportions, would alone secure him unperishable fame."

Sir Hubert Parry senses this sombre mood in the prelude as well: "The group is unlike any of his other organ works in the unmistakable sentiment of supremely noble and dignified melancholy which suffuses both movements. The prelude is superbly rich in texture, laid out on broad and grand lines, and illustrates Bach's methods in the rhapsodical type of movements by the alternation of ornate melody with progressions of massive harmony, which in this case are not presented in their bare simplicity, like the familiar elemental successions of suspensions, but decked with all the richest interest of figuration. It is, in fact, the order of tonality in which these imposing passages present themselves in connection with cadences of first importance which gives the clue to the design of the movement.

"The fugue with its solemn, rolling subject clearly has some deep meaning. It seems to suggest a deep temperamental meditation on the remorselessness of destiny, and the helplessness of man in the face of it. The strange little ejaculations which are introduced as characteristic traits in the latter part of the fugue seem to represent gestures

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HAVING composed his First Symphony and the D minor Symphony (later published as the "Fourth") in 1841, Schumann turned his thoughts to the form once more in the latter part of 1845. The Symphony in C major was completed in 1846, first brought out by Mendelssohn at the Gewandhaus concerts in Leipzig, November 5, 1846. Schumann's friend did the new work doubtful service by performing it after the Overture and Finale from Rossini's "William Tell," which music made something of a furore, and drew the attention of the audience to more obvious matters.

The C major Symphony (numbered the "Second" in order of publication) seems to have been the product of Schumann's emergence from a critical condition verging on nervous collapse. It was composed at Dresden, where the Schumanns had taken up their abode at the end of 1844, having left Leipzig. Clara hoped for an improvement in her husband's condition by a change in environment.

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*"Clara Schumann; an Artist's Life."

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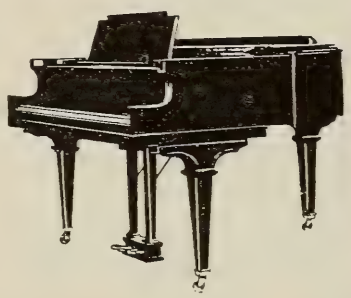
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1845, when I was still ailing; it seems to me as if one could not but hear this in the music. It was only in the last movement that I began to feel myself again; after completing the whole work I did actually feel better. But otherwise, as I said, it reminds me of a dark time." * Elsewhere he wrote: "I sketched it when I was still in a state of physical suffering; nay, I may say it was, so to speak, the resistance of the spirit which exercised a visible influence here, and through which I sought to contend with my bodily state. The first movement is full of this struggle and is very capricious and refractory."

Frederick Niecks was led by these statements into assuming that the Symphony bespeaks "four stages of a struggle ending in victory." He perceived in the first movement the composer "wrestling actively with evil powers; the feverish *Scherzo* reveals indecision, more passivity; the sweet *Adagio* is an outpouring of prayer, resignation, hope, and thankfulness; and in the last movement he gathers up his whole strength and triumphantly begins the battle of life again. The youthful bloom and sprightliness of the earlier symphonies must not be sought in this work; but in place of these qualities we find a noble independence and greater depth of thought — in short, while there is a loss in sensuous beauty, there is a gain in intellectual intensity."

*Letter of April 2, 1849, to George Otten, who had produced the symphony in Hamburg.

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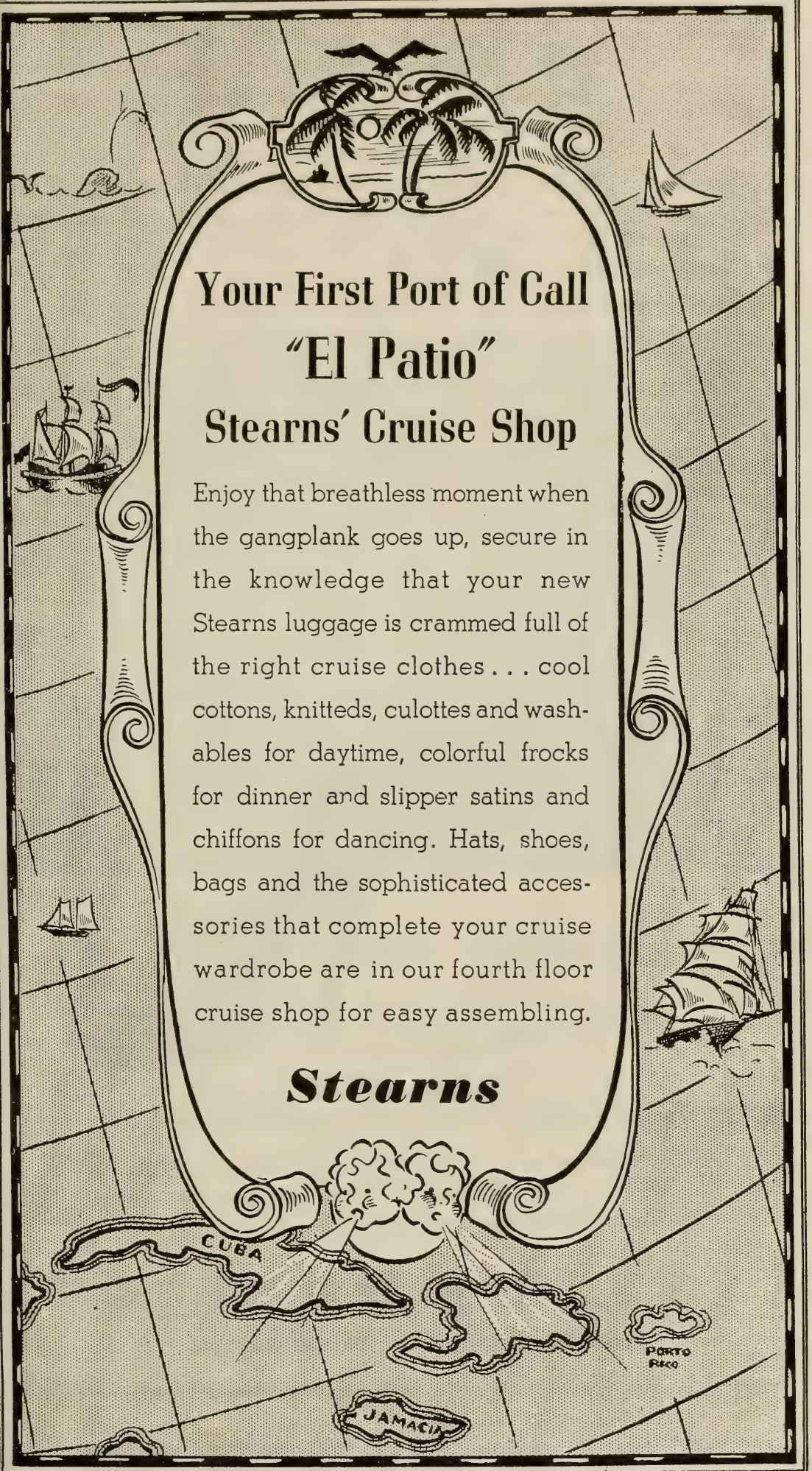
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But the music itself, if listened to without preconception, seems to be anything but the work of a sick man, with clouded brain, pursued by hallucinations. It is the voice, rather, of the convalescent, rejoicing in a new symphonic expansion and integration. Wasielewski notes that it "may be considered as an improved prosecution of the symphonic works begun in 1841. It is more mature, masculine, and powerful, more profound than those, and far better suited to an orchestra, both as a whole and in its single parts."

The following analysis of the symphony (here much abridged) was made by Sir George Grove:

I. "Like the three which precede it, the symphony opens with an introduction, but of a more lofty and serious character than that of any of the others, even of the D minor, which in some other respects it resembles. But in the work before us Schumann, desiring to produce a complete and organic whole, has made the opening *sostenuto assai* an introduction not to the first *allegro* only, but to the whole symphony. The call of the bass instruments, which forms the first and most enduring phrase in the opening, is heard in the same instruments at the climax of the *allegro,* again near the close of the *Scherzo,* and lastly in the wind-up of the *Finale,* and thus acts the part of a motto or refrain. Other phrases of the introduction are heard, as we shall



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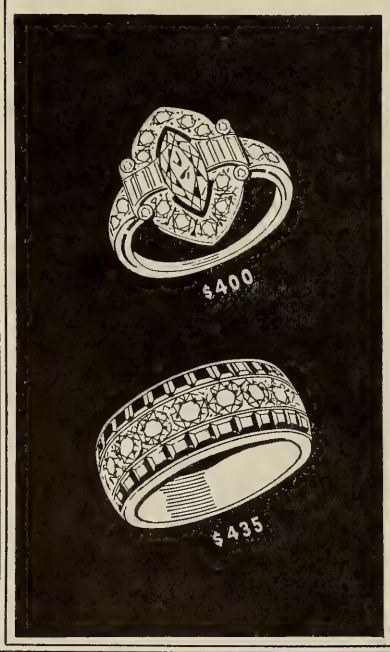
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see, in the other movements, and the theme of the *adagio* recurs in the *Finale,* and thus a mechanical unity is obtained throughout the work. . . . Towards the close of the introduction, the pace quickens until the *Allegro non troppo* is reached. The rhythm of this bold and marked subject leads to the second subject proper in the orthodox key of G, with which the first part of the movement terminates. Schumann revenges himself for the remarkable conciseness of the first portion by more than usual elaboration in the working out. The return to the first subject in C major — after a long pedal on G, with very original effect of wind instruments — is truly splendid. The coda increases in speed, contains much new material, and forms a worthy finish to a movement of immense vigor, originality, and effect.

"II. The *Scherzo* manifests, though in totally different form, the same kind of mood as the first movement. Through all those rapid and glancing phrases, and that incessant feverish motion, we trace the same indomitable resolution which we recognized in the preceding *allegro* — of gaiety in the true sense of the word — of the gaiety of Beethoven and Mendelssohn, Schumann had none — but passion and devotion, refinement, and all the deeper qualities of the mind and heart he possessed in rare abundance, with an elevation which is always noble. This scherzo is probably as near being gay as anything he ever wrote. It begins on a discord of the diminished seventh, and throughout the whole movement those daring, agile arpeggios run their restless course. There are two trios to the *Scherzo* — well contrasted, both with the scherzo, and with each other. The first is a restless melody in triplets — the second is on a theme of calmer beauty,

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given out by the strings in four part harmony. Near the close of the movement, the 'motto' reappears *fortissimo* in the trumpets and horns.

"III. The slow movement — *adagio espressivo* in C minor — is a welcome relief to the somewhat obstinate energy and resolution of the preceding movements. Not that the energy is gone, but it is turned in another direction, and appears in the shape of tenderness, passion and devotion. It opens in the strings alone. The effect of this tender and passionate love-song when it is breathed by the clarinet, or when it is divided between the clarinet and the oboe, is most fascinating — pure, noble, intensely religious. After a few bars of interlude, a second melody is begun in the strings, with accompaniment (quite à la Schubert) in the trumpet and horns. Then the original love song is repeated, and at length rises into a climax of passion.

"IV. After this interval of tenderness, Schumann returns for the *Finale* to the same mood of obstinate energy which inspired him in the *Allegro.* [After an opening scale passage] the first subject starts defiantly. The second subject is partly a reminiscence of the theme of the *Adagio,* given out by the violas and 'cellos, with the clarinets and bassoons in unison. In the working out, there is much modulation, accomplished by scale passages in the strings — leading to a splendid climax, during which the original 'Motto' in the horns and trumpets is once more heard. So far with determination and force; and now comes the Hymn of Thanksgiving for Victory."

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Schumann composed his Symphony in C major. In 1844, at Leipzig, before coming to Dresden, he had been forced to give up his activities one by one. Quickly exhausted by mental effort, he relinquished for once and all his editorship of the *"Neue Zeitschrift für Musik."* He was compelled also to curtail his concert activities, which were exhausting and often humiliating, for his wife was as brilliant as a pianist as he was ineffectual as a conductor. Morbid, lurking terrors preyed upon him — fear of insanity, of death, and also of trivial things. According to his Doctor (Helbig), "so soon as he busied himself with intellectual matters he was seized with fits of trembling, fatigue, coldness of the feet, and a state of mental distress culminating in a strange terror of death, which manifested itself in the fear inspired in him by heights, by rooms on an upper story, by all metal instruments, even keys, and by medicines, and the fear of being poisoned."

His sole refuge was his art, but there came the point when even his musical thoughts in the seclusion of his own study were insupportable. He made this pitiable confession about a period of similar difficulty two years later: "I lost every melody as soon as I conceived it; my mental ear was overstrained." The music to Goethe's "Faust," which he was working upon at this time, he had to put definitely aside. And he wrote to Dr. Eduard Krüger (in October): "I have not been able to bear the hearing of music for some time past; it cuts into my nerves

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like knives." But these distressing moments were intermittent. Schumann, recovering his health, could muster his creative forces, produce voluminously and in his finest vein.

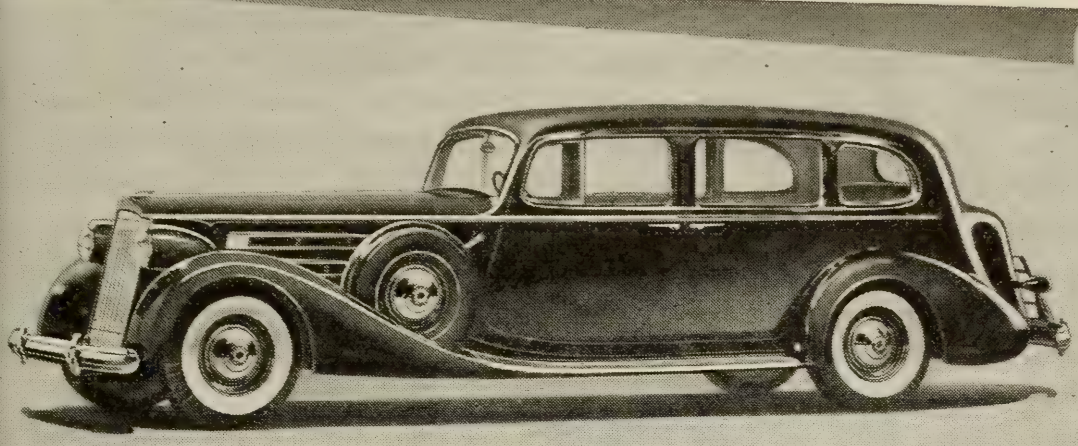
In October, 1844, Clara Schumann went through moments of great anxiety. "Robert did not sleep a single night," she wrote. "His imagination painted the most terrible pictures, in the early morning I generally found him bathed in tears, he gave himself up completely." The young wife decided, on doctor's advice, to take him away from Leipzig, to seek for him a change of scene and new interests. The pair accordingly said their last farewell to Leipzig, and set out on December 13 to make their home in Dresden. Robert's condition, under the loving protection of Clara, did improve in the new surroundings, even if the new hopes aroused were deceptive. He often shunned company, but at other times friends would be asked to the Schumann house to partake in the first trying out of a new song or chamber work.

It was with timidity and at first for short periods that Schumann resumed his music in the year 1845 — the first year in Dresden. In the winter there was the blank of inaction, and the composer continued despondent. "I still suffer a great deal," he wrote to Krüger, "and my courage often fails me entirely. I am not allowed to work, only to rest and take walks, and often I have not strength enough for it. Sweet spring, perhaps thou wilt restore me!"

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The composer took restorative drafts of that prime spiritual tonic — Sebastian Bach, and turned his own hand to counterpoint. The faithful Clara was as always at his side, and recorded in her diary her delight when, although she herself could not produce anything better than a barely acceptable fugue, "he himself has been seized by a regular passion for fugues, and beautiful themes pour from him while I have not yet been able to find one." The product of these endeavors were the Studies and the Sketches for pedal piano, and two sets of fugues. In June and July he doubly delighted his wife with a new spurt of industry in the rounding out of the "fantasy" of 1841 into a full three movement Piano Concerto of entrancing loveliness and eminent usefulness for future concerts. And to Mendelssohn he wrote with renewed optimism: "Music is beginning again to sound within me, and I hope soon to be quite restored." In September, he wrote Mendelssohn, "For days my head has been a whirl of drums and trumpets (*trombe in C*). What will come of it all, I do not know." And so the symphony was written out in sketch in December. Only the intro-



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duction to the first movement, the *sostenuto assai* with the motto theme, was not new. It was, according to Wasielewski, "originally intended for something else, and was already composed when he conceived the idea of writing the symphony." It is possible to guess that he may have long carried about with him a musical motto of some undivulged significance, until at last he saw fit to make it an integrating phrase (though not a theme for development) in his symphony.

The first three movements of the C major symphony came into being through days and nights of work in the latter part of December. "My husband," wrote Clara to Mendelssohn on December 27, "has been very busy lately, and at Christmas he delighted and surprised me with the sketch of a new symphony; at present he is music pure and simple, so that there is nothing to be done with him — but I like him like that!" Schumann interrupted this task to put the last touches upon the A minor Piano Concerto, also writing some vocal quartets. He began to score the new symphony in the middle of February, but was forced to put his work aside on account of a recurring attack of nervous supersensitiveness. Again in May, and for the same reason, the scoring was broken off. By the end of September he resumed the last movement, and completed the score on October 19.

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The first performance at Leipzig, as has already been noted, was on November 5. There were two performances in that city, but according to Clara neither was satisfactory, and it was at a performance at Zwickau in July, 1847, that the significance of the work first fully dawned upon her. She then wrote of the Symphony that it "warms and inspires me to an especial degree, for it has a bold sweep, a depth of passion such as are to be found in none of Robert's other writings! It has an entirely peculiar character, a feeling which is quite different from all the rest, *e.g.* from the 'Peri.' . . . These two works, each in its own way, are among my keenest musical pleasures."

SCHUMANN AND WAGNER IN DRESDEN

In 1846 Schumann was able once more to give concerts jointly with his wife. They even travelled to Vienna in that winter for the purpose. At home in Dresden he had been in the habit of taking solitary walks or walks with Clara. But his disinclination to meet people diminished – he came to welcome more and more old friends and new ones in the family circle. There were Ferdinand Hiller, Mendelssohn's friend; the painter Eduard Bendemann; the sculptors Ernst Rietschel, Ernst Hähnel, and Gottfried Semper; the writers Eduard Devrient, Karl Gutzkov, Berthold Auerbach. Then too there was the

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newly appointed *Kapellmeister* at the opera house, Richard Wagner, who had reached a considerable prominence in the town by the success of his opera *"Rienzi,"* and whom Schumann was bound to encounter. Wagner had just completed a third opera, *"Tannhäuser,"* the first performance of which, on October 19, Schumann attended. Schumann, who, it should be remembered, was still in a depressed condition, wrote to Mendelssohn of it in fine disparagement, calling Wagner "certainly a clever fellow full of mad ideas and infinitely audacious — the aristocracy are still raving about 'Rienzi' — but he is really incapable of conceiving and writing four beautiful bars, indeed, *hardly good* ones, in succession." Schumann, the soul of artistic honor, was ready to modify, and with qualifications to reverse this judgment when he felt more fully Wagner's power of the theatre, "the mysterious magic that overpowers our senses." Clara Schumann, whose loyalty to her kind was greater than her sense of eternal verity, was ready first and last to condemn Wagner in round terms.

When it came to personal intercourse between Schumann and Wagner, it was a different matter. A true understanding was impossible. As Niecks has described the situation: "The most obvious difference between their natures was, of course, the unwillingness of the one to unburden himself and the overwhelming need of the other to do so —

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Schumann complains that it is impossible to endure for long a man who talks incessantly, while Wagner complains that it is impossible to discuss with a man who will hardly open his mouth. Their minor peculiarities and tastes made real sympathy out of the question, although each was, to begin with, by way of appreciating the other. Theodor Kirchner told me that at Zürich Liszt once came to him and said: 'Can we not get something of Schumann's for four hands (*Manfred,* D minor Symphony, etc.) and try to convert Wagner?' No sooner said than done. But Wagner was not appreciative of Schumann's music, had not the slightest understanding for it; he called the D minor Symphony '*banal.*' "



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CONCERTO FOR PIANO AND ORCHESTRA

By G. Francesco Malipiero

Born at Venice, March 18, 1882

The score of this concerto is inscribed "Asolo – 10 June, 1934," and it bears the dedication to Elizabeth Sprague Coolidge. It was performed at the Augusteo in Rome on April 3, 1935. Gorini was the pianist and Molinari the conductor. This performance was stated to be the first. No information is at hand of a performance in this country.

It is in three brief movements. The piano bears the burden of the discourse in the first movement, an *allegro moderato.* In the *andante* the soloist accompanies the orchestral melody in a sinuous figure in sixteenth notes, and subsequently takes up and develops the theme. In the final *allegro,* a long cadenza is introduced. The orchestral part is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, bass drum, snare drum, bells and strings.

The Concerto which Malipiero has written for violin was performed at these concerts on December 7, 1934, with Viola Mitchell as soloist. The composer's *"Le Pause del Silenzio,"* Seven Symphonic Expressions, were performed here April 4, 1919, Henri Rabaud, conductor, and repeated March 5, 1920, Pierre Monteux, conductor. M. Monteux also presented *"Impressioni dal Vero"* (Part I) on Decem-

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ber 23, 1920. Serge Koussevitzky brought forth *"La Cimarosiana,"* Malipiero's re-orchestration of five orchestral pieces by Cimarosa, November 11, 1927, and gave the first American performance of his "Symphony (in four *tempi,* as the four seasons)," October 19, 1934.

For want of a recent word portrait of Malipiero, the description given by Henry Prunières (in the *Musical Quarterly,* July, 1920) is here given:

"His face is emaciated and furrowed with premature lines" writes Prunières of the composer at thirty-six. "His features are of an astonishing mobility; his abundant auburn hair is slightly silvered; his forehead is straight, his eyes are very blue; his nose is large, thin, and arched; his mouth shows great sensitiveness. In his general appearance, his physiognomy is full of goodness and intelligence, but it appears often contracted, thin, ravaged; under the sway of a moral or physical suffering. Despite the incessant pain caused by his delicate health and sensitive nature, Malipiero keeps joy in his heart. At the least ray of sunlight it bursts forth awaiting the storm, alas, never long in coming!

"Incapable of imagining life under any other aspect than that of art, he often trips into the snares of Destiny. His friends reproach him for his lack of will. He shows a sort of speechless tenacity which permits him to attain his aim in the end without taking brusque resolutions.

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As a matter of fact, his life is totally dominated by his art. He lives for his music alone, and reserves for the battle of ideas, and for his unceasing creation, all his forces, all his energy."

This description was written at the end of the war, when the susceptible artist's imagination was oppressed by the clouds of tragic events.

"The evolution of Malipiero," wrote Jean-Aubry (in the London *Musical Times,* January, 1919), "has revealed itself without éclat, logically and profoundly. His nature has become more and more concentrated. His tendencies direct him unceasingly towards an economy of means which leaves nothing to chance but which gives no impression of painful restraint. His personality is attractive in its combination of ardor and abandon, of austerity and grace, of feeling and reason. — Malipiero's music is in no sense systematic, being given neither to exasperating harmonics nor to repeated rhythmic singularities. It utilizes the newest or the oldest forms according to the necessities of feeling. Turn by turn, the melody is light, frail, or concentrated. . . . The Italian critic Guido M. Gatti clearly perceived this when he described Malipiero as 'the classic ideal of a restless, romantic spirit.' Indeed, he has a soul as ardent as that of Schumann or of Chopin, which however seeks to express itself by a means as concentrated and as terse as the music of Monteverde."

Guido Gatti calls him "a proud, solitary personality, indifferent to

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immediate success and contemptuous of convention, content to wait for those who will strive to understand him." And Prunières frees him from stylistic classification: "The harmonic style of Malipiero differs from that of Schönberg, or of Stravinsky, or Casella, in that he never gives the impression of deliberateness, or of adherence to a system. The dissonances are the result of a very free polyphony. Malipiero does not hesitate to have recourse to the most consonant chords when he considers it necessary. At the same time, he is the slave of no model system and never seeks, as does Schönberg, to keep himself aloof from all definite tonality. He uses largely of the treasures of the ancient modes, exotic or modern, without any other preoccupation than that of expressing his ideas in a form as concrete as possible."

The carefully chosen words of Malipiero's most eloquent spokesman do not reveal his point of view more clearly than the words he himself has written. Protesting (in *Modern Music,* January, 1929) the tremendous vogue of certain music hall songs, he says: "Music is a delicate art; demoralized by vulgarity it falls into the deepest pit of degradation. It is really time to end this confusion; let us stop calling certain productions of sound by the name of music.

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His *"Rapsodie Espagnole,"* composed in 1907, was one of the first pieces to draw general attention to Ravel's skill in orchestral writing. He dedicated the work to *"Mon cher Maître,* Charles de Bériot." When it was first performed at the Colonne concerts in Paris, March 15, 1908, the audience demanded a repetition of the *Malagueña.* Theodore Thomas gave the piece its first American performance in Chicago, November 12, 1909. Georges Longy introduced it here at a concert of the Boston Orchestral Club on January 26, 1910. The first performance by this orchestra was on November 21, 1914. The composer included it upon his programme when he appeared as guest conductor of this orchestra, January 14, 1928. The most recent performance at these concerts was March 6, 1936.

Ravel, like other French composers – and certainly with no less distinction – has lent a discerning and acquisitive ear to the charms of the music across the Pyrenees. There is his *"Alborada del Gracioso"* which, as a piano piece, antedates this one; also the early *"Habanera"* from

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"Les Sites Auriculaires," for two pianos, of 1895, which the composer further developed in the third number of his suite. His later *"L'Heure Espagnole"* and *"Bolero"* are well known. It is an impressive list, even though other French musicians as well have been seduced by Spanish rhythms, and Ravel himself has occasionally looked elsewhere in quest of the exotic.

For his *"Rapsodie,"* Ravel has used two piccolos, two flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons and sarrusophone (contra-bassoon), four horns, three trumpets, three trombones and tuba, strings, and a large percussion: timpani, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, and two harps.

The *"Prélude à la nuit"* opens with, and is largely based upon, a constant, murmuring figure of four descending notes, upon which the melodic line is imposed. The figure, first heard in the muted strings, *pianissimo,* is carried on in one or another part of the orchestra without cessation, save for the pause of a free cadenza, for two clarinets and two bassoons in turn, with a brief interruption where the initial figure is given to the celesta.

In the *Malagueña,* Ravel gives a theme to the double-basses, which is repeated and used in the manner of a ground bass. A theme derived from this first takes full shape in the bassoons and then the muted trumpets. A slow section presents a rhapsodic solo for the English horn. The movement closes with a reminiscence of the characteristic figure from the opening movement.

The *Habanera* is dated "1895" in the score and is an orchestration of the early *Habanera* for two pianofortes. It has a subtilized rhythm and delicacy of detail which is far removed from associations of café or street. It evolves from a triplet and two eighth notes in a bar of duple beat, with syncopation and nice displacement of accent.

The *Feria* ("Fair") continues the colorful scheme of the *Habanera* — fragmentary solo voices constantly changing, and set off rhythmically with a percussion of equal variety. This *finale* (*assez animé,* 6-8) moves with greater brilliance and a more solid orchestration. A middle section opens with a solo for English horn, which is elaborated by the clarinet. There is a return to the initial material of the movement, and a *fortissimo* close.

~

"Parisian to his finger tips," wrote André Suarès of Ravel (in the "Revue Musical," April 1925) "he is even so the most Spanish of artists. He answers better than another to one's idea of a great musician in the Spanish cast; he has something of Goya and the picaresque.

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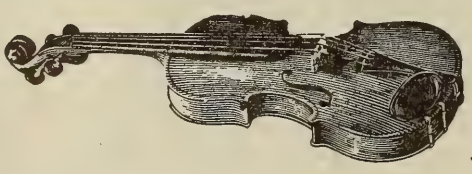
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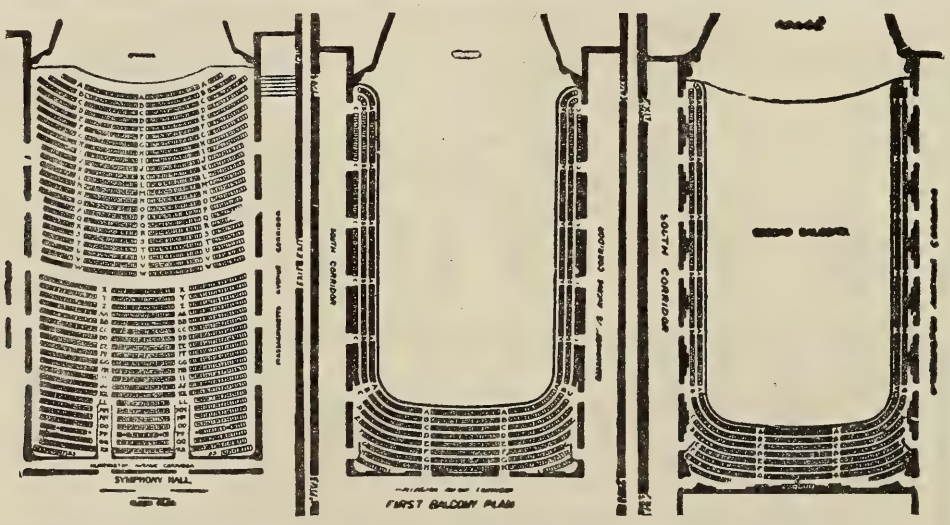
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For their major February release, the RCA Victor Company are announcing Tchaikovsky's Fourth Symphony, recently recorded by the Boston Symphony Orchestra, Serge Koussevitzky, conductor.

This Symphony, or rather the Finale, was the first work to be recorded by the Boston Symphony Orchestra. In fact it was the first symphonic recording of distinction, and remained one of the best recordings until recent years, when much improved methods came into general use.

It is of some interest to contrast recording then and now. In 1914 it was necessary for the Orchestra to go to the Victor factory in Camden, and to adapt itself to a special recording chamber, where only after repeated experiments in seating the various instruments could the recording begin. Among other limitations, it was necessary to eliminate the timpani — the basses were doubled by the tuba — and the wind instruments played directly into suspended horns. Nuances and pianissimos were not possible. Probably not more than one minute in ten went into actual recording, yet Dr. Muck's perseverance and the cooperation of the engineering staff evolved several records which were finally approved from a three-day session.

Making records has not yet become an easy matter for the conductor and the members of the Orchestra, for the work is extremely intense and exacting, but it is now possible to make these records in Symphony Hall without any change in the seating arrangement of the Orchestra, and with a relatively small loss of time. With the help of a staff of four engineers, who bring on to Boston some thirty trunks filled with elaborate equipment, from ten to fifteen record sides are usually completed in one



• Considering the rarity of old French porcelain apothecary jars, it's not likely that lamps made of them will become common. Any reproduction would be obvious, as the texture of the old porcelain gives these pieces their charm. The inscriptions are of course all different, and the coloring of the decorations is varied. There is one to be had in black and white. The plain silk shade carries a color from the jar as a piping. It would be difficult to find a more attractive table lamp of medium size. This may be obtained in our recently opened Gallery at

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three-hour session, each record being made in duplicate, to minimize the possibility of some mechanical failure. The apparatus in the hall is as simple as at a broadcast: two microphones, one for emergency, being suspended between the ceiling and the floor about twenty-five feet distant from the conductor. Near the conductor's stand lies the loud speaker used for the "play-back." The recording machinery itself is set up in the chorus-room off the first balcony. From this retreat a signal is given — the needle begins to move — after an interval of a second or two a red light glows on the stage — the Orchestra begins to play, and the sound is directly transmitted to the revolving white wax discs. If either the conductor or the engineer wish it, there is a "playback," which permits the Orchestra, as well as the conductor, to hear the music precisely as it has been recorded.

THOUGHTS ON A SYMPHONIC PILGRIMAGE

"Custom does not really stale the finest things of this world, but continued proximity may have the unfortunate effect of altering one's sense of perspective. The fault is natural, closely bound to that mysterious force called 'human nature.'

"The Boston Symphony Orchestra is a priceless jewel of this city. To many of us it is a matter of personal pride that the locality recognizes its great treasure housed in the auditorium at Huntington and Massachusetts Avenues. Seven months of the year the orchestra provides great music greatly played for persons in this vicinity, and it ministers to another public on the various tours to New York, the Middle West and elsewhere. These thoughts are not novel, but they ought to be considered again and again.

"To those of us who have merely to board subway or automobile for the twenty-four programmes each in the Friday afternoon or Saturday evening series, Symphony-going is more or less a regulated matter.

"Now great conductors and orchestras do not merely happen, nor can they be bought just by paying for them. They are the result of inspired genius and years of concerted effort under happy circumstances. No one, therefore, should permit himself to take the Boston Symphony as a matter of course. An excellent way to improve one's perspective is to hear the orchestra out of the city.

"This writer was privileged to hear the Boston Symphony on its recent tour to Hanover, N.H., Hartford, Conn., New York City, and across the East River in Brooklyn.

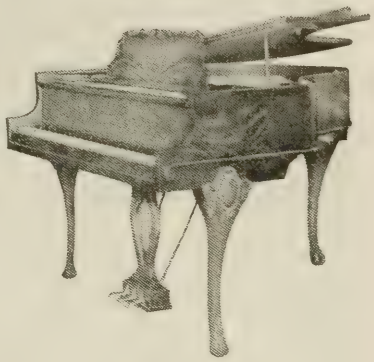
"Up in Hanover, where the mercury drops out of sight, Dartmouth College's Webster Hall — a small but attractive and highly resonant auditorium — was jammed to the rafters by students, townspeople and others who had to travel over the road to get there. They listened intently to Haydn, Richard Strauss, Wagner and Sibelius, venting their approval in no uncertain terms. This feeling was not for the music alone, but for the men who had played it, and for Richard Burgin, who conducted in the absence due to illness of Dr. Koussevitzky. To stand on the steps of the hall afterward and listen to the comments made by the departing audience was proof enough.

"Bushnell Auditorium in Hartford was likewise crowded. An urban audience exhibited the same sort of enthusiasm.

"But proverbially blasé hard-boiled New York was a revelation. The orchestra and Dr. Koussevitzky were in superlatively rare form, and their accounts of Clementi, Ravel and Brahms defied exact description. And when it was over the temporary occupants of Carnegie Hall rose to clap and cheer. Let no one make the mistake of thinking that New Yorkers who attend the Boston Symphony concerts there do not properly esteem our orchestra."

— Cyrus W. Durgin (in the *Boston Globe,* January 17, 1937).

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SATURDAY EVENING, JANUARY 30, *at* 8:15 *o'clock*

LIADOV.....“From the Apocalypse,” Symphonic Picture, *Op.* 66

BRAHMS.....Symphony No. 3 in F major, *Op.* 90

I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

INTERMISSION

MENDELSSOHN.....Concerto for Violin in E minor, *Op.* 64

I. Allegro molto appassionato
II. Andante
III. Allegretto non troppo; Allegro molto vivace

STRAUSS.....Dance of the Seven Veils from the Opera, “Salome”

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JASCHA HEIFETZ will give a recital in Symphony Hall, Sunday Afternoon, February 14 (see page 726).

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FIFTH FLOOR IN THE ANNEX

"FROM THE APOCALYPSE" — Symphonic Picture, *Op* 66

By Anatol Constantinovich Liadov

Born at St. Petersburg, May 11, 1855; died on August 28, 1914

The score, dedicated to Alexander Siloti, bears these verses from the tenth chapter of the Revelation of St. John the Divine:

"And I saw another mighty angel come down from heaven, clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire. And he had in his hand a little book open: and he set his right foot upon the sea, and his left foot on the earth, and cried with a loud voice, as when a lion roareth: and when he had cried, seven thunders uttered their voices."

The score, published in 1913, calls for three flutes (the third interchangeable with piccolo), two oboes, English horn, three clarinets, two bassoons, double bassoon, four horns, three trumpets, three trombones, two tubas, four kettledrums (two players), bass drum, cymbals, triangle, tam-tam, bells, celesta, harp, and strings.

This composition was performed in New York at a concert of the Symphony Society on November 5, 1922. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Koussevitzky

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conductor, October 23, 1925. There was another performance December 16, 1927.

Liadov as a young man became closely associated with the nationalist group of five at that time when they were becoming estranged from Balakirev on account of his domineering ways. When Belaiev, patron and benevolent publisher, became the center of their orbit, Liadov was with them constantly, attending their musical evenings, whereat his latest work, with those of the rest, would be played over. His brilliant talents were accepted by them, and in the joint compositions of which they were so fond, such as the "Paraphrases" ("Tati-Tati" Variations), or the Quartet on the theme B-La-F (in deference to Belaiev), the initials "A. L." took a prominent place. When there was a matter of orchestral filling in to be done on a posthumous score of Glinka, the tangled sketches of Borodin, or Moussorgsky, Rimsky-Korsakov, always the first ministrant in such matters, called the skill of Liadov to his aid.

The friendship of Rimsky-Korsakov and Liadov was long-enduring and cemented by such projects as these. They were long associated as co-professors in the Petersburg Conservatory. When in 1908 Liadov, with others, resigned from the Conservatory in protest against the



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Daphnis et Chloe — Suite No. 2	Ravel
Frühlingsstimmen — Waltzes (Voices of Spring)	Strauss
Gymnopédie No. 1	Erik Satie–Debussy
Love for Three Oranges — Scherzo and March	Prokofieff
Ma Mère L'Oye (Mother Goose)	Ravel
Petrouchka Suite	Stravinsky
Pictures at an Exhibition	Moussorgsky-Ravel
Sarabande	Debussy-Ravel
Symphony No. 2 in D major	Sibelius
Symphony No. 4 in A major ("Italian")	Mendelssohn
Symphony No. 4 in F minor	Tchaikovsky
Symphony No. 6 in B minor ("Pathétique")	Tchaikovsky
Symphony No. 6 in F major ("Pastoral")	Beethoven
Symphony No. 6 in G major ("Surprise")	Haydn
Symphony No. 8 in B minor ("Unfinished")	Schubert
Rosamunde — Ballet Music	Schubert
La Valse	Ravel
Wiener Blut — Waltzes (Vienna Blood)	Strauss
"The Enchanted Lake"	Liadov

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ejection of Rimsky-Korsakov, this act of loyalty must have been something of a reproach to the older composer, on account of an episode connected with their first association. This was in the season of 1875–76, when Liadov, a youth of twenty, became known to Rimsky-Korsakov (who was only eleven years older) as a pupil in his classes. Rimsky-Korsakov makes a confession in his memoirs. Liadov was "incredibly lazy," and ceased coming to the classes altogether. The young man and his classmate, G. O. Dütsch, were expelled for their "laziness." "Soon after their expulsion," wrote Rimsky-Korsakov, "the youngsters came to my house, with the promise that they meant to work, asking me at the same time to intercede for their re-admission to the Conservatory. I was immovable and refused point blank. The question is, whence had such inhuman regard for forms overmastered me? Or was it the result of my contrapuntal studies, just as excesses of commandeering were the result of my military-naval school training? I do not know; but to this day, bureaucratic fits of this nature occasionally overtake me. Of course, Liadov and Dütsch should have been immediately readmitted, like the prodigal sons that they were; and the fatted calf should have been killed for them. For, indeed, Dütsch was very capable and Liadov was talented past telling. But I did not do it. The only consolation, possibly, is that everything is for the best in

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this world of ours – both Dütsch and Liadov became my friends subsequently."

Rimsky-Korsakov attributes the laziness of Liadov to his background and his early training – or lack of it. Liadov grew up with music about him. His grandfather had been a musician; his father, Konstantin Nikolaievitch, was conductor at the Russian Opera. His uncles were a ballet-conductor, choral trainer and 'cellist, respectively, and their careers were in the theatre. "The brilliant gifts of Anatole's father," wrote Rimsky-Korsakov, "were stifled in continuous reveling and carousing. He frittered away his activity as composer on mere nothings, composing dance music and pieces to order." The same trait of composing short pieces or of leaving longer ones half finished is discernible in the son. Rimsky-Korsakov continues: "Of Anatole's mother I know nothing; she had long departed this world, when I first came to know him. Anatole and his sister V. K. (subsequently wife of Sariotti, a singer of the Russian Opera) had been left to grow up as best they might. Their father, deep in his carousing and his liaison with the singer L., was never at home and never laid eyes on his children for weeks at a stretch. Though he drew a good salary, he very often left his children without a copper, so that they had to borrow money occasionally from the servants, to escape starvation. Of formal education and instruction there could be no question at all.

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On the other hand, however, Anatole had unrestricted access behind the scenes of the Mariinski Theatre, where one and all, from the leading singer to the last lamp-lighter, spoiled him as the conductor's son. At rehearsals, he larked in the wings and clambered all over the boxes. . . . He, the pet of the opera-troupe, the pet who frequently had nothing to eat at home, was irresistibly drawn by the operatic stage. Glinka he loved and knew by heart. *'Rognieda'* and *'Judith'* delighted him. On the stage he appeared in processions and crowds, and later, when he had come home, he mimed a Ruslan or Farlaff before the mirror. Of singers, chorus, and orchestra he had heard enough and more than enough. Amid such surroundings his boyhood had passed, without supervision and without system."

Liadov managed to lay substantial musical foundations for himself at the Conservatory, largely because Johansen, his teacher in theory, drove him to his work with a "tight rein," and his sister would, at his own request, withhold his dinner from him until his fugue or other assignment was completed. Although expelled, he took his diploma by means of a cantata – "a really fine piece of work," according to Rimsky-Korsakov. "How easy it all was for him! Where did he draw his experience from? Indeed, he was most talented, and so clever, too! His 'Scene,' performed at the graduation exercises of 1878, caused general delight; Stassov, for his part, made a great to do about it."

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Liadov became one of the faculty at the Conservatory in 1878. In 1894 he was appointed conductor of the Russian Symphony Concerts there, a position held also in other years by Rimsky-Korsakov and Glazounov. Liadov composed various short pieces for orchestra: a scherzo, a Scena — "The Inn," a Mazurka, "Valse Badinage," Ballade, Polonaise, a suite "To Maeterlinck." His "From the Apocalypse" was performed at the Boston Symphony concerts, October 23, 1925, his "Eight Russian Folk Songs for Orchestra," January 27, 1928. There are several choral pieces, a setting for chorus and orchestra of the last scene from Schiller's "Bride of Messina," shorter choral works with piano accompaniment. There are numerous songs and piano pieces (the "Music Box" was arranged for a wood wind group by the composer). Liadov made considerable research in the literature of folk song, acting at the request of the government.

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By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

THE world which had waited so many years for Brahms' First Symphony was again aroused to a high state of expectancy when six years elapsed after the Second, before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony which had occupied him for a large part of the previous year. The performance was set for December 2, 1883, at a Vienna Philharmonic concert, under Hans Richter. Brahms, attending the rehearsals, expressed himself to Bülow as anxious for its success, and when after the performance it was proclaimed in print as by far his best work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear his new score, to probe the beauties which they knew would be there. The Vienna première (December 2, 1883) was a real occasion. There was

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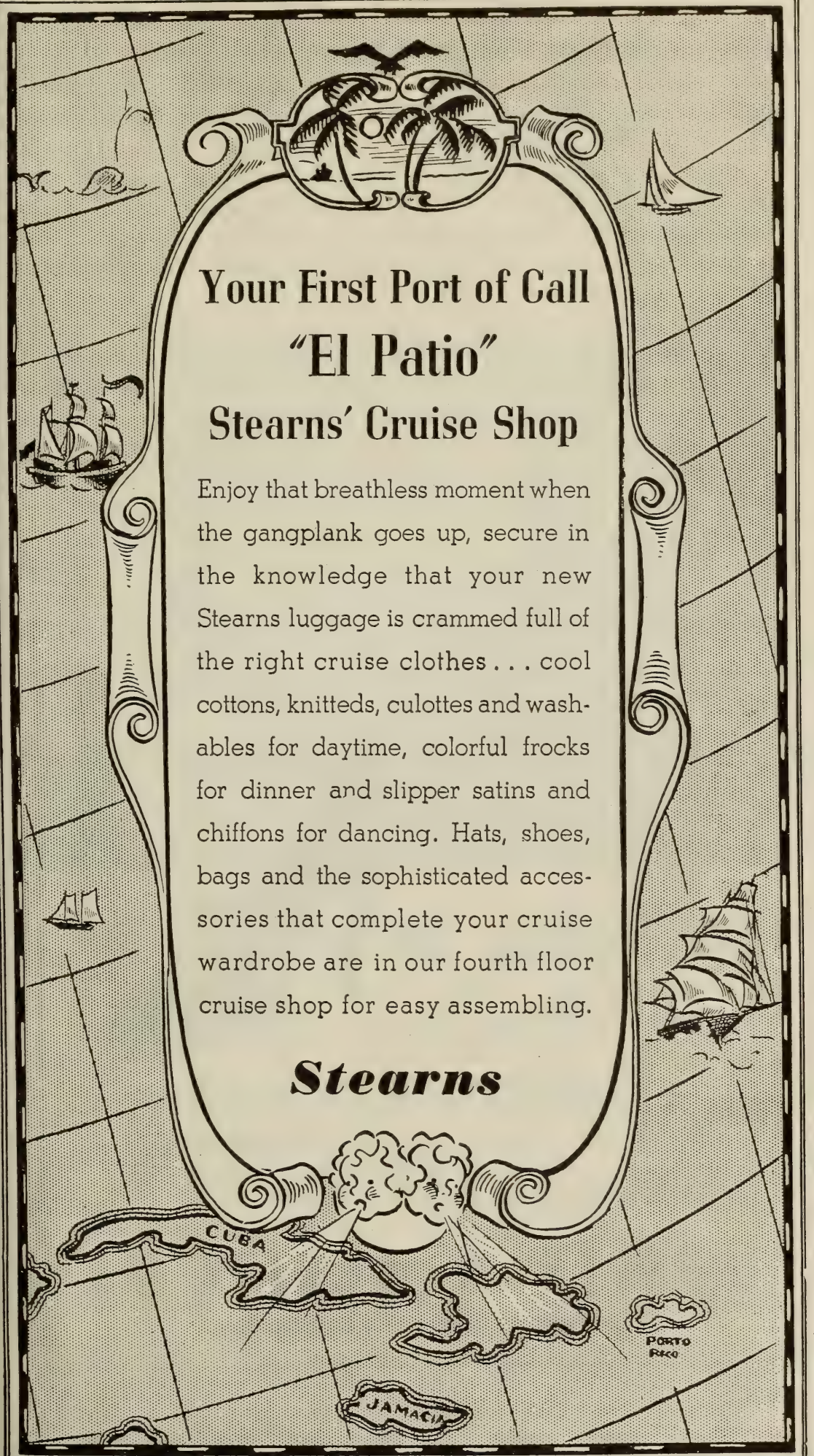
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present what Kalbeck called the "Wagner-Bruckner *ecclesia militans,*" whose valiant attempt at a hostile demonstration was quite ignored and lost in the general enthusiasm. For the second performance, which was to be in Berlin, Brahms made conflicting promises to Wüllner and Joachim. Joachim won the honor and Brahms repeated the new symphony, with Wüllner's orchestra, three times in Berlin, in the month of January. Bülow at Meiningen would not be outdone, and put it twice upon the same programme. City after city approached Brahms for a performance, and even from France, which to this day has remained tepid to Brahms, there came an invitation from the *Société des Concerts modernes* over the signature of Benjamin Godard. When the work was published in 1884 (at an initial fee to the composer of $9,000), it was performed far and wide. The first American performance was in New York, October 24, 1884, at a Novelty Concert by Mr. Van der Stucken; the first performance in Boston was by this Orchestra under Wilhelm Gericke, on November 8, 1884.

If the first success of the Third Symphony was in some part a *succès d'estime,* the music must also have made its way by its own sober virtues. Certainly Brahms never wrote a more unspectacular, personal symphony. In six years' pause, Brahms seemed to have taken



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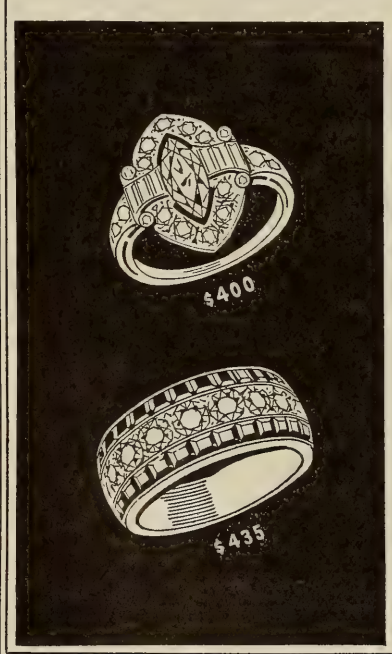
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stock of himself. The romantic excesses which he had absorbed from Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-continent dreamer from the north country. The unveiled sentiment to which, under the shadow of Beethoven, he had been betrayed in the slow movement of his First Symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second Symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive trumpets of its Finale — these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig;* his erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive, sturdy, the militantly bourgeois Brahms, while outwardly unchanged, had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.

"The peculiar, deep-toned luminosity" of the F major Symphony was the result, so it can be assumed, of that painstaking industry which was characteristic of Brahms, and there is circumstantial confirmation in the manuscript score which is in the possession of Dr. Jerome Stonborough in Vienna. Karl Geiringer has examined the manuscript and his description of it is among the fund of valuable matter divulged in the writer's recent "Brahms: His Life and Work."

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"It shows a large number of small pencilled revisions in the orchestration, which the master probably made during the rehearsals. Thus, for instance, the change of the clarinets in the first movement, from B-flat to A, was not originally planned; and for the second movement Brahms wanted to make use of trumpets and drums, but subsequently dispensed with these, as not conforming with the mood of the *Andante*. On the other hand, the bassoons, and the trumpets and drums of the Finale, were later additions. Such meticulous consideration of the slightest subtleties of orchestral colouring belies the thoughtlessly repeated catchword that Brahms was not greatly interested in the problems of instrumentation."

"Like the first two symphonies, the Third is introduced by a 'motto,' " * also writes Geiringer; "this at once provides the bass for the grandiose principal subject of the first movement, and dominates

* F-A-F. "The best known of his germ-motives" (Robert Haven Schauffler: "The Unknown Brahms"), "was a development of his friend Joachim's personal motto F-A-E. This stood for *Frei aber einsam* (Free but lonely), which young Johannes modified for his own use into F-A-F, *Frei aber froh* (Free but glad). The apparent illogicality of this latter motto used to puzzle me. Why free *but* glad? Surely there should be no 'ifs' or 'buts' to the happiness conferred by freedom! Later, however, when I learned of Brahms' peasant streak, the reason for the 'but' appeared. According to the Dithmarsh countryman's traditional code, a foot-free person without fixed duties or an official position should go bowed by the guilty feeling that he is no better than a vagabond. Brahms the musician was able to conquer this conventional sense of inferiority, but Brahms the man — never."

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not only this movement, but the whole Symphony. It assumes a particularly important rôle in the first movement, before the beginning of the recapitulation. After the passionate development the waves of excitement calm down, and the horn announces the motto, in a mystic E-flat major, as a herald of heavenly peace. Passionless, clear, almost objective serenity speaks to us from the second movement. No *Andante* of such emotional tranquillity is to be found in the works of the youthful Brahms. Particularly attractive is the first theme of the following *Poco Allegretto,* which (in spite of its great simplicity) is stamped with a highly individual character by its constant alternation of iambic and trochaic rhythms. Further, Brahms contrived to make the concise threefold form of the work more effective by orchestrating the *da capo* of the first part in quite a different manner. Such a mixture of simplicity and refinement is characteristic of Brahms in his later years. The Finale is a tremendous conflict of elemental forces; it is only in the Coda that calm returns. Like a rainbow after a thunderstorm, the motto, played by the flute, with its message of hope and freedom, spans the turmoil of the other voices."

Walter Niemann stresses the major-minor character of the symphony, pointing how the F major of the first movement and the dominant C major of the second is modified to C minor in the third, and F minor in long portions of the Finale. This is the procedure by

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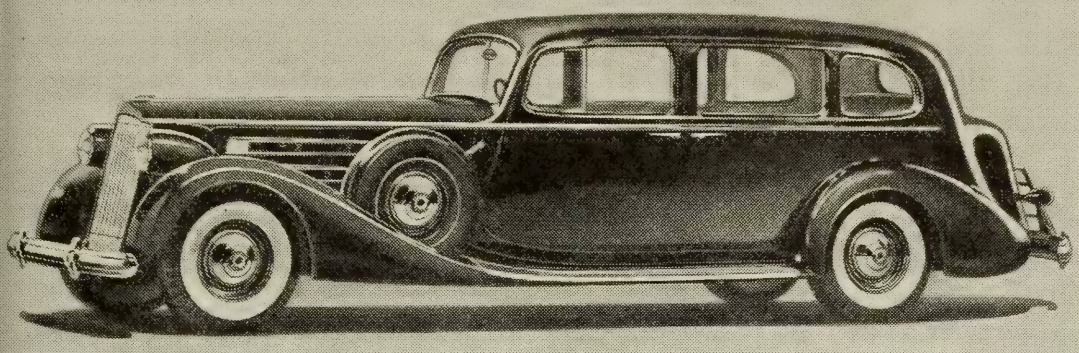
which Brahms' "positive vital energy is limited by strongly negative factors, by melancholy and pessimism. . . . It is these severe, inward limitations, which have their source in Brahms' peculiarly indeterminate *'Moll-Dur'* nature, that have determined the course of the 'psychological scheme' [*innere Handlung*] of this symphony." Thus is Brahms the "first and only master of the *'Dur-Moll'* mode, the master of resignation."

As elsewhere in Brahms' music, this symphony has called forth from commentators a motley of imaginative flights. Hans Richter, its first conductor, named it Brahms' "Eroica," a label which has clung to it ever since. Kalbeck traced its inspiration to a statue of Germania near Rüdesheim. Joachim found Hero and Leander in the last movement, and W. F. Apthorp found Shakespeare's Iago in the first. Clara Schumann more understandably dubbed it a "Forest Idyl." In desperation, one falls back upon the simple statement of Florence May that it "belongs absolutely to the domain of pure music."

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By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

IT WAS two years before his death, in 1845, that Mendelssohn put the last touches upon his concerto for the violin. Such a work was an idea long cherished by him, and dates back to the year 1823 when, a boy of fourteen, he made two attempts at the form. They figured among the astonishing number of manuscripts which he neatly turned out from the age of twelve – symphonies and operas included – and for the most part never published. Among the many accomplishments of the young Felix was the violin and the viola, although the piano remained his chosen instrument.

In July, 1838, he wrote to his friend Ferdinand David, the violinist: "I should like to write a violin concerto for you next winter. One in E minor runs through my head, the beginning of which gives me no peace." Meeting encouragement, he wrote again in the following summer: "It is nice of you to urge me for a violin concerto! I have the liveliest desire to write one for you, and I have a few propitious days here. I shall bring you something of the sort, but it is not an easy task. You want it to be brilliant, and how is such a one as I to manage that? The whole first solo is to be played on the E string!"

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Still, he proceeded with caution, taking care that the violin part should be written to the best possible advantage. The work was completed September 16, 1844, not without considerable correspondence with David on one point or another. He made further revision in the solo and orchestral parts both. Even after the score had gone forward to the publishers in December, there was still further polishing of details, David for example touching up the cadenza according to his own lights. Those who are quick to condemn Mendelssohn for his "fatal facility" should study the meticulous evolution of the violin concerto.

Ferdinand David, of course, was the soloist at the first performance of the concerto, at the Gewandhaus concerts in Leipzig, March 13, 1845. Mendelssohn himself was in Frankfort at the time, and Niels W. Gade conducted. The composer was on hand to conduct the second performance, which was given at the same concerts, October 23, 1845, David again playing the violin part once more. The third performance was in Dresden, and the soloist Joseph Joachim, then aged fourteen (November 10, 1845).

The following violinists have performed this concerto with the Boston Symphony Orchestra in the regular series: Alfred de Sève (February 17, 1882); Willis E. Nowell (December 24, 1885); Charles Martin Loeffler (December 10, 1886); Franz Kneisel (March 22, 1895);



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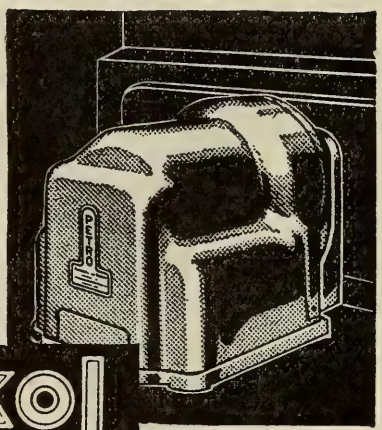
Leonora Jackson (February 16, 1900); E. Fernandez-Arbos (October 23, 1903); Marie Hall (January 26, 1906); Sylvain Noack (December 26, 1913); Fritz Kreisler (January 1, 1915); Fredric Fradkin (February 14, 1919); Toscha Seidel (February 9, 1923); Nathan Milstein (March 20, 1936). Léon Zighera performed it in the Monday series, March 16, 1931.

The violinist proceeds at once with the songful main theme, to an accompaniment of the string orchestra. After a considerable amount of displayful passage work, the soloist yields first place to the orchestra, which makes its own exposition to a violin obbligato. The second theme is intoned in soft harmonies by the flutes and clarinets over a pedal G in the solo part. The development of the themes is considerable, following conventional courses. The cadenza before the recapitulation is conspicuous in trills and arpeggios.

The *andante* follows without break, the violin taking the lead in the presentation of the theme. The middle section is of an impassioned character, its agitation increased by a tremolo accompaniment which extends to the solo part itself. A short reprise leads, by way of a transitional *allegretto,* to the finale, *allegro molto vivace.* The violin again leads off with a scherzo-like theme, which it follows with a constant sparkle of passage work and thematic iteration. There is hardly a breathing space in the part to the very end of the rondo, and the composer loses no opportunity to set off his soloist with all the orchestral adroitness of his best scherzo style.

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JASCHA HEIFETZ

JASCHA HEIFETZ was born at Vilna on February 2, 1901. He began his study of music as a child of three, being taught by his father, who was also a violinist. At five he entered the Royal School of Music at Vilna, and at six played Mendelssohn's Concerto in public. He graduated in the following year, and after two years' stay in St. Petersburg, where he took lessons with Leopold Auer, he appeared several times with the Symphony Orchestra in Odessa. At the age of ten he was taken to Berlin and Vienna, playing with orchestra under Arthur Nikisch, and Safanov. He extended his concert tours, played in Scandinavian cities in the first part of the war, and in 1916–17 gave recitals in Leningrad. In the autumn of 1917 he arrived in New York via Siberia and the Pacific Ocean. His first recital in Boston was on January 6, 1918. Mr. Heifetz has played with the Boston Symphony Orchestra January 3, 1919 (Beethoven's Concerto); March 15, 1929 (Brahms' Concerto); February 27, 1931 (Beethoven's Concerto); January 7, 1934 (Elgar's Concerto, at a Pension Fund concert); November 23, 1934 (Sibelius' Concerto).

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"DANCE OF THE SEVEN VEILS" FROM "SALOME," DRAMA IN ONE ACT

By RICHARD STRAUSS

Born at Munich, June 11, 1864

THE one-act drama, *"Salomé,"* written in French by Oscar Wilde, was first published in 1893. It was performed in Paris, October 28, 1896. An English translation by Lord Alfred Bruce Douglas (published in 1894 with illustrations by Aubrey Beardsley) was first performed in London, May 10, 1905. The play was translated into German by Hedwig Lachmann and had a considerable vogue in German theatres. Strauss began his score in the summer of 1903 and completed it June 20, 1905. The first performance was given at the Dresden Court Opera, December 9, 1905, Ernst von Schuch conducting. Strauss had then composed the greater number of his symphonic poems, had evolved the elaborate musical schemes of *"Ein Heldenleben"* and the *"Symphonia Domestica."* He had as yet written no operas except the early *"Guntram"* (1892–93), and *"Feuersnot"* (1900–01). An opera utilizing the full Straussian orchestra, and telling its tale with all the descriptive and colorful resource of a tone poem, lasting two hours without break, was indeed a wonder to the operatic world of 1905. It would have been so even without the added sensa-



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tion of its erotic subject. Within a year, *"Salome"* had been mounted upon thirty European stages. Heinrich Conried undertook a production at the Metropolitan Opera House in New York on January 22, 1907, when Olive Fremstad sang the rôle of Salome, and Alfred Hertz conducted. The directors of the opera house put a stop to further performances on the grounds that the first one was "objectionable and detrimental to the best interests of the Metropolitan." Mr. Hammerstein ventured *"Salome"* at the Manhattan Opera House, on January 28, 1909, Mary Garden appearing in the title rôle, and herself performing the dance of the seven veils (a substitute had acted this scene for Mme. Fremstad). There were fourteen performances. The opera was revived at the Metropolitan Opera House, January 13, 1934, with Göta Ljungberg as Salome.

There had been many representations of the Biblical tale of Herod and Herodias when Oscar Wilde conceived the subject in a new light, which made it far more vivid as dramatic material. The Salome of Wilde was not the pliant tool of Herodias, merely obedient to her mother's purpose of vengeance upon John the Baptist. The daughter of Herodias whom Wilde imagined became enamoured of the direful prophet, who angrily spurned her advances. She was an imperious princess, conscious of her power, ready to forfeit the half of Herod's

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kingdom which was offered her in her determination to have the lips of the prophet submit to her own — even in a submission of death.

It was the unreasoned and fanatical passion of Salome for the wan flesh of the prophet, stilled by death, which was found disturbing and scandalous in the year 1905. The subject had appealed to Oscar Wilde as *"quelque chose de curieux et de sensuel."* So he wrote to Sarah Bernhardt, for whom he enthusiastically envisioned the part. Wilde denied having written the play for her, protesting that he was an "artist" and not an "artisan." Sarah Bernhardt agreed to appear in a production at the Palace Theatre, London, in 1892, but the censor refused a license. She never acted in the play, which was produced in Paris with Lina Munte as Salome (Nouveau Théâtre, October 28, 1896). The first New York production of Strauss's *"Salome"* aroused a storm of public discussion, in which illustrious voices were raised in defence of the composer. A spokesman of what might be called the horrified faction was Henry T. Finck, who, in his book on Strauss, called it "a musical masterpiece, horribly, damnably wasted on the most outrageous scene ever placed before a modern audience." Philip Hale protested that Strauss had never intended such an exhibition. Mr. Conried and the stage director had "violated brazenly and inartistically the directions of both the dramatist and the composer. The

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head should not have been brought down to the footlights; the stage should not have been fully lighted. Salome should have been near the cistern (at the back stage, left)."

Whether through caution or fidelity to the composer, or perhaps a natural moral integrity, the recent revival in New York was not such as to cause a sensation. Mme. Ljungberg then pointed out with justice:

"Strauss intended the dance to be an apotheosis of the love of Salome for Jokanaan, just as the music for the dance, which incorporates many of the motifs, is an apotheosis, in a sense, of the entire drama. From its beginning to its end, Salome is enwrapped in her dream of love for Jokanaan, obsessed by it, and it is this dream, this inward vision, that dominates her movements.

"Of course she uses the dance to gain her end; to win from Herod the promise of the head of the Prophet. But he remains external to all she is thinking and feeling – a mere means to an end. She is hardly aware of him, save vaguely at the beginning, and savagely at the end, when she triumphantly demands her reward.

"Consequently, she does not dance an erotic or sexual Oriental *danse du ventre* to arouse the passion of the depraved monarch. She dances for herself. Secretly and exultantly she contrives a narrative pantomime dealing with the overwhelming emotion that has gripped her; she acts out, choreographically, the whole drama, from her remembrance of the white flesh of the prophet which has aroused her, to her anticipation of her possession of his head.

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The Dance of Salome is a fully developed episode in Strauss' score. It is based upon two themes: the first, to which Salome begins her dance, is stated by the solo viola reinforced by the flutes; the second, more melodic in character, languorous and seductive, is sung by the strings with the low wood winds and horns. About these themes are interwoven no less than six motives from the main body of the score. They are listed by Lawrence Gilman in his analytical hand-book to "Salome" as "the first theme of Salome," "Enticement," "The Kiss," "Ecstasy," "Salome's Charm," and "Salome's Grace."

There are the following stage directions: "The musicians begin to play a wild dance . . . Salome still motionless . . . Salome begins to move and gives the musicians a signal, whereupon the wild rhythm subsides and merges into a gently rocking movement. . . . Salome appears to grow weary for a moment, . . . now she rouses herself to renewed whirling . . . Salome lingers for a moment in a visionary pause by the cistern in which Jokanaan is held captive, then throws herself at Herod's feet."

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Oscar Widle's play, which Strauss has adopted with minor excisions, is a text overladen with figures of speech, in themselves artificial and mannered, which nevertheless contribute to its atmosphere of mingled Oriental sensuality and foreboding.

The scene is the great terrace in the palace of Herod, set above the banqueting hall, where festivities are in progress. Salome comes to the terrace to escape the lustful glances of the Tetrarch. She is intrigued by the voice of the Prophet Jokanaan, whom she commands the guard to bring up from the cistern in which he is imprisoned, and his indignant repulsion of her advances only piques her desire. Herodias forbids her to dance before Herod, but the wilful princess defies her mother. Her slaves bring perfumes and the seven veils, and take off the sandals of Salome. Herod says: "Ah, thou art to dance with naked feet! 'Tis well! Thy little feet will be like white doves. They will be like little white flowers that dance upon the trees." But there is a pool of blood upon the terrace, where the young captain of the guard has killed himself for hopeless love of her. And Herod fears an evil omen. "No, no, she is going to dance on blood. There

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is blood spilt on the ground." And he exclaims in terror that the moon has become red as blood. Recovering, he commands her to begin, waving aside the protestations of her mother. Herod lays half of the kingdom's treasury as reward at her feet, but Salome startles him by demanding the head of Jokanaan upon a silver charger. Salome makes an apostrophe to the head. "Ah! thou wouldst not suffer me to kiss thy mouth, Jokanaan. Well, I will kiss it now. I will bite it with my teeth as one bites a ripe fruit. . . . Thou wouldst have none of me, Jokanaan. Thou rejectedst me. Thou didst speak evil words against me. . . . Well, I still live, but thou art dead, and thy head belongs to me. . . . All other men were hateful to me, but thou wert beautiful! Thy body was a column of ivory set upon feet of silver." Herod rises in revulsion, and commands the slaves to put out the torches. "Hide the moon! Hide the stars! Let us hide ourselves in our palace, Herodias. I begin to be afraid." The stars disappear. A great cloud crosses the moon and conceals it completely. The stage becomes quite dark. The Tetrarch begins to climb the staircase.

THE VOICE OF SALOME. "Ah! I have kissed thy mouth, Jokanaan, I have kissed thy mouth. There was a bitter taste on my lips. Was it the taste of blood? . . . Nay; but perchance it was the taste of love. . . . They say that love hath a bitter taste. . . . But what matter? what matter? I have kissed thy mouth."

HEROD (turning round and seeing Salome): "Kill that Woman!"

(The soldiers rush forward and crush beneath their shields Salome, daughter of Herodias, Princess of Judea.)

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Fifteenth Programme

FRIDAY AFTERNOON, February 5, *at* 2:30 *o'clock*

SATURDAY EVENING, February 6, *at* 8:15 *o'clock*

Mozart.....Symphony in D major (Koechel No. 504)

I. Adagio; Allegro
II. Andante
III. Finale: Presto

Prokofieff.....March and Scherzo from the Opera, "The Love for Three Oranges"

Prokofieff.....Third Concerto for Pianoforte, *Op.* 26

I. Andante – Allegro
II. Theme – Andantino
Variation I. Listesso tempo
Variation II. Allegro
Variation III. Allegro moderato
Variation IV. Andante meditativo
Variation V. Allegro giusto
Theme L'istesso tempo
III. Allegro, ma non troppo

INTERMISSION

Prokofieff.....Scythian Suite, "Ala and Lolli," *Op.* 20

I. The Adoration of Veles and Ala
II. The Enemy God and the Dance of the Black Spirits
III. Night
IV. The Glorious Departure of Lolli and the Procession of the Sun

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Sunday Afternoon

February 14, 1937, at 3.30

HEIFETZ

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I.

*a. ALLEGRO Mozart
(from Divertimento — D major)
b. SONATA No. 3 (E-flat)..Beethoven
Allegro con spirito
Adagio con molto espressione
Rondo (Allegro molto)

II.

SONATA (C major) (for violin alone) Bach
Adagio — Fuga
Largo — Allegro assai

INTERMISSION

III.

CONCERTO in D minor....Wieniawski
Allegro moderato
Romanze (Andante non troppo)
Finale (A la Zingara)

IV.

*a. L'APRÈS MIDI D'UN FAUNE Debussy
*b. MEDITERRANEAN Bax
*c. EL PUERTO.....Albeniz
*d. SEA-MURMURS Castelnuovo-Tedesco
*e. DANZA DE LA GITANA...Halffter
* Transcribed by Mr. Heifetz.

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MENDELSSOHN..... "Italian" Symphony
TCHAIKOVSKY..... Fourth Symphony

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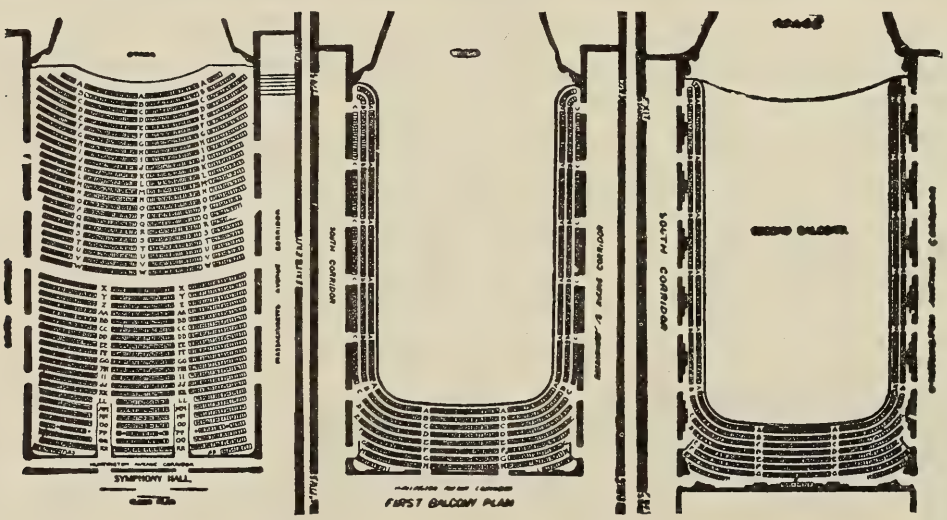
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Boston Symphony Orchestra

INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By JOHN N. BURK

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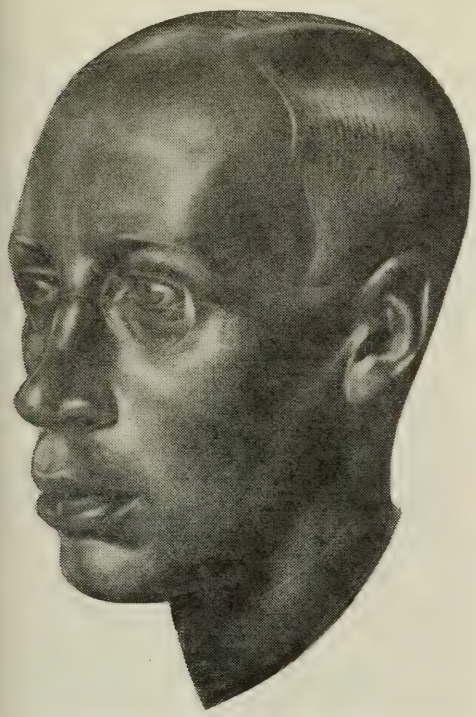
SYMPHONIANA

Serge Prokofieff

The Pushkin Centenary

SERGE PROKOFIEFF

The accompanying head of Serge Prokofieff is reproduced from the original drawing by Alexandre Iacofleff which



may be seen in the First Balcony Gallery among the musical prints from the collection of Mr. Donald B. Willson.

THE PUSHKIN CENTENARY

The next programme will be dedicated to the memory of Alexander Sergeyevich Pushkin, who died on the tenth of February, 1837, at the age of thirty-eight. Pushkin is beloved by the Russians above all other poets both for the beauty of his song and for its sound common sense. Even more surely than Glinka was the father of modern Russian music was he the founder of modern



• Considering the rarity of old French porcelain apothecary jars, it's not likely that lamps made of them will become common. Any reproduction would be obvious, as the texture of the old porcelain gives these pieces their charm. The inscriptions are of course all different, and the coloring of the decorations is varied There is one to be had in black and white. The plain silk shade carries a color from the jar as a piping. It would be difficult to find a more attractive table lamp of medium size. This may be obtained in our recently opened Gallery at

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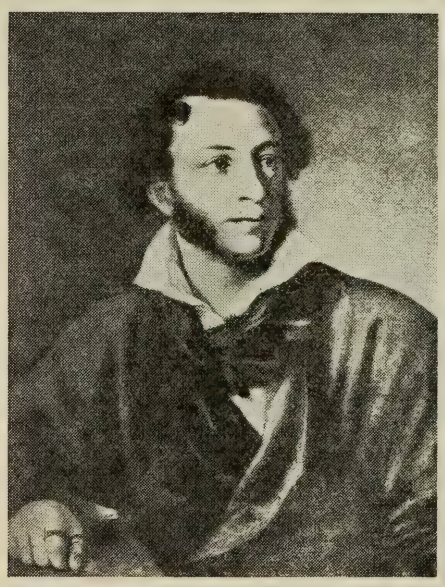
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Russian literature, and his anniversary, this year, is being observed throughout the Russian-speaking world.

It would probably be safe to say that no other author has so fired his compatriots to musical speech. Glinka, Tchaikovsky, Rimsky-Korsakov, Musorgsky have all fallen under the spell of his romantic lyricism, as such scores as *Russlan and Ludmilla, Eugene Oniegin, The Tale of the Golden Cockerel,* and *Boris Godounov* prove. But these are only familiar titles out of a myriad.

"In 1899, on the occasion of the celebration of the one-hundredth anni-



ALEXANDER PUSHKIN

versary of Pushkin's birth," writes Avrahm Yarmolinsky in the introduction to his collected edition of the poet's works recently issued by Random House, "an underground revolutionary organization issued a leaflet in which it repudiated him on the grounds that 'he was never a friend of the people, but a friend of the Czar, the gentry, the bourgeoisie.' Such an attitude is now regarded as dangerously purblind. The new society, seeing itself as the heir of all the ages, accepts him as a precious part of its patrimony. In connection with the centenary, active ef-

forts are being made to bring the poet to the attention of the masses. Millions of copies of his works are being printed both in the original and in the various languages of the Union. Critics are busy commenting on them, graphic artists are illustrating them, composers are setting them to music, producers are staging his plays, and his tales in dramatic form, and for some time a Pushkin hour has been an obligatory feature of radio programmes. His writings are looked upon as the proper pabulum for youths, and as the model for young authors. Under the hammer and sickle, as under the double-headed eagle, exegesis and research center upon the poet's life and works, so that the already monumental body of Pushkin scholarship grows apace.

"The new Russia, as did the old, reveres in him the greatest poet of the nation, the man who shaped the literary language and fathered its literature. But it justifies delight in him in new ways. He is found to be as congenial with the present social order as he was formerly felt to be with the old. . . . Responsible interpreters represent him as one who, though not a man of the masses, felt with them by reason of his deep humanity, and had their emancipation at heart; as a writer whose work possessed a buoyant, life-affirming quality expressive of the attitude of a rising social class; as an author who progressed from a personal lyricism to an objective, realistic art; as a good European, a citizen of the world, a Renaissance man with universal interests; as a free spirit, unhampered by skepticism and mysticism, rejoicing in the clear light of reason, and combating, however indirectly, the powers of darkness."

The portrait illustrated here, from the painting of V. S. Troninin, shows Pushkin in 1827. It is reproduced from the new biography of the poet by Dr. E. J. Simmons being issued in honor of the anniversary.

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SATURDAY EVENING, February 6, *at* 8:15 *o'clock*

Mozart.....Symphony in D major (Koechel No. 504)

I. Adagio; Allegro
II. Andante
III. Finale: Presto

Prokofieff.....March and Scherzo from the Opera, "The Love for Three Oranges"

Prokofieff.....Third Concerto for Pianoforte, *Op.* 26

I. Andante – Allegro
II. Theme – Andantino
Variation. I. L'istesso tempo
Variation II. Allegro
Variation III. Allegro moderato
Variation IV. Andante meditativo
Variation V. Allegro giusto
Theme L'istesso tempo
III. Allegro, ma non troppo

INTERMISSION

Prokofieff.....Scythian Suite, "Ala and Lolli," *Op.* 20

I. The Adoration of Veles and Ala
II. The Enemy God and the Dance of the Black Spirits
III. Night
IV. The Glorious Departure of Lolli and the Procession of the Sun

SOLOIST

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FIFTH FLOOR IN THE ANNEX

SERGE PROKOFIEFF was born on the Sontsovka estate, government of Ekaterinoslav, in the Russian Ukraine, on April 24, 1891. He spent his childhood upon the steppes of south Russia, although his father came from Moscow and his mother from St. Petersburg. His mother was an excellent pianist, and strains of Beethoven or Chopin ringing through the Prokofieff household undoubtedly nurtured the musical precocity of the boy.

At the age of five he produced a composition which he called *"Le Galop Hindou,"* and in which he did not venture upon the still unexplored domain of the black keys. The pieces which followed this one were on a small scale, until the imagination of Prokofieff, at the age of seven, was suddenly expanded by his first experience of opera. He was then taken to Moscow, where he heard "Faust" and "Prince Igor." Returning to the country, he at once composed an opera of his own, "The Giant," written inevitably for piano, two hands, without a vocal part, for such was the form of the opera scores in his mother's library. Nevertheless, the opera was enacted within the family circle. When he was ten, Prokofieff's parents took him to Moscow and consulted the learned but kindly Taneiev, who was then at the head of the Con-

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servatory. Taneiev advised lessons with Glière, and with his expressive means liberated by systematic instruction, Prokofieff wrote a symphony, some sonatas and two little operas – this time with orchestration and vocal parts indicated.

In 1904, Prokofieff was advised by Glazounov to enter the Conservatory at St. Petersburg, and remaining there for ten years he laid the true foundations of his technical equipment. Although Prokofieff was never quite docile to the precepts and points of view there laid before him, he undoubtedly caught some sparks from the genius of Rimsky-Korsakov and Liadov, who were his teachers in composition. It is said that he was rebellious to their views and found more congenial models in the music of such composers as Max Reger and Alexander Scriabin. Meanwhile, he found other invaluable training at the Conservatory. Annette Essipov was his instructress in piano. Nicolai Tcherepnin had charge of the class in conducting, and his student experience in leading orchestral and choral music, and staging opera, schooled him in the practicabilities of his art. Prokofieff has always been a ready and fertile composer. The products of his Conservatory years were a Symphony in E minor, two operas, six sonatas, the first two Pianoforte Concertos, and about one hundred piano pieces, none of which were published. Glazounov, who could not approve his daring ways, nevertheless arranged a test performance of his



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symphony. The young man found enthusiastic support from a society of contemporary music in St. Petersburg, and a publisher in Jurgenson.

Prokofieff graduated in 1914, three months before the outbreak of the war, taking the Rubinstein prize as pianist, but failing the first award in composition. By good fortune, Prokofieff was not called to army service, nor did his productivity cease. After the Scythian Suite of 1914, which was rejected by Diaghilev as unsuitable for a ballet, he outlined another called "Chout," the presentation of which was interrupted on account of the war, and not produced until 1921. An Opera, "The Gambler," after the biographical novel of Dostoevsky, was actually in rehearsal at St. Petersburg when the first revolution came in February, 1917. In this year of the first revolution, Prokofieff finished his first Violin Concerto, his "Classical Symphony," the incantation for chorus and orchestra *"Sept, ils sont sept,"* and the Third and Fourth piano sonatas completed from earlier sketches.

After the Bolshevik revolution, with living conditions on an emergency basis, and little immediate chance of performance, the indefatigable composer found insufficient outlet for his talents; he decided to try his fortunes in America. The Soviet Government granted him a passport with some reluctance, a government official saying: "You are revolutionary in art as we are in politics; you ought not to leave us now, but then, you wish it – here is your passport." Compelled by

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war conditions to take the eastern route on his journey, Prokofieff crossed Siberia in twenty-six days, encountering at every hand the confusions of civil war. He crossed the Pacific by way of the Hawaiian Islands to San Francisco, and arrived in New York in August, 1918. His talents met with some encouragement. He rewrote his Second Pianoforte Concerto from a sketch, the original score and parts having been lost in Russia. Cleofonte Campanini, director of the opera association at Chicago, commissioned an opera from him, and he accordingly composed "The Love for Three Oranges" after Gozzi's fairy tale, and completed his score in 1919. Following the production of the ballet "Chout" in Paris in 1921, the "Love for Three Oranges" had its first performance December 30 in Chicago. It was a costly venture of no more than moderate success.

Sketches for an opera, "The Flaming Angel," ultimately became the Third Symphony, which was completed in 1928. In 1923 Prokofieff made Paris his headquarters, and has since lived there, occasionally visiting America, Russia, or other parts to which occasion has called him. In 1925 he made a tour of Russia, where he was acclaimed as an artist truly compatible with revolutionary theory. In the following year he made his second visit to the United States accompanied by his wife, a singer known professionally as Lina Llubera. *"Le Pas d'Acier"* ("The Ballet of Steel"), a mechanistic ballet suggested by

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revolutionary Russia, but unacceptable there, was produced in Paris, January 7, 1927. The ballet, "The Prodigal Son" was completed in 1928–29, and produced by Diaghilev in Paris, May 20, 1929. Prokofieff composed his Fourth Symphony for the fiftieth anniversary of the Boston Symphony Orchestra, in 1930. Another ballet, *"Sur le Borysthène"* * was given in 1933 at the Opéra in Paris. After this he composed his *"Chant Symphonique,"* written for large orchestra (without voices, despite its title). It was performed from the manuscript at Moscow, April 14, 1934, and unfavorably criticized as "echoing the disillusioned mood and weary art of the urban lyricists of contemporary Europe." He composed incidental music for a play "Egyptian Nights," produced by the Kamerni Theatre in January, 1935, and said to have been concocted from Shaw, Shakespeare, and Pushkin.

The composer's most recent ballet is "Romeo and Juliet," written for the Bolshoi Theatre in Moscow in 1935. An orchestral suite from

*On January 5, 1937, Prokofieff won in a Paris court a suit against Serge Lifar, the Russian dancer, for the unpaid thirty thousand francs out of the one hundred thousand francs fee for the ballet *"Sur le Borysthène,"* which had been commissioned by Lifar, but found "deficient in artistic merit" after the production. "Any person acquiring a musical work," according to the judgment of the court, "puts faith in the composer's talent. There is no reliable criterion for evaluation of the quality of a work of art which is received according to individual taste. History teaches us that the public is often mistaken in its reaction."

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this ballet was performed in Chicago, January 21. The Second Violin Concerto (in G minor, Op. 63) was composed in 1935, and had its first performance by the symphony orchestra of Madrid, on December 1, 1935. The soloist was Robert Soetens; the conductor Enrique Arbós. There has recently been published a collection of songs for young people, with orchestral accompaniment. The composer has been commissioned by the Soviet Government to write incidental music for performances in observance of the centenary of the death of Alexander Pushkin. These include music for the plays *"Eugen Oniegin"* and *"Boris Godounov."* There are also songs on verses of Pushkin. He has provided music for a film version of *"Pique Dame"* (Prokofieff also composed music for the film "Lieutenant Kijé").

Summing up the works and style of Prokofieff (in *Disques,* June, 1931), Nicolas Slonimsky wrote in part as follows:

"We find a two-faced Prokofieff: the Classic and the Barbarian. How can the two be reconciled? Prokofieff sets off a detonation of sound with a huge modern orchestra as his powder house – how then can he be considered a creator of classical 'necessary and sufficient' music? How can he be at once frugal, as in the songs to the words of Anna Akhmatova, the most reticent Russian poetess, and then be prodigal, as in some of his 'booming' scores? The answer is easy. It is not enough

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to brand a musician because he puts the big drum into his scores. The classics appreciated the big drum no less than Prokofieff. It is the subject matter and the treatment, not the quantity of the sound, that place Prokofieff amongst pure musicians, that is, among people who follow an independent musical line of thought, never considering a splurge of sound as a justifiable means to an end. . . .

"Much should be written about Prokofieff's use of orchestral sonorities. At twenty-three, when the 'Scythian Suite' was completed, he was a past master of orchestration, but most especially he has contributed to the art of scoring for wood-wind instruments. Hindemith and others show cleverness and knowledge — Prokofieff adds charm and, perhaps, some unrevealed secret of his own. Particularly interesting in this respect is the poetic set of variations from the Second Symphony. The treatment of the strings is determined by Prokofieff's addiction to wide skips and percussion effects accomplished through the use of *pizzicato* in the high register.

"Prokofieff's orchestration is not only expert and modern — it is peculiar to the art of the composer, and, therefore, inseparable from that art. An important innovation in the 'Scythian Suite' is the uniform writing in C for all transposing instruments in the full score. Common sense should have prompted a revision of old and needless complications long ago, but apparently tradition is still very strong —

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Prokofieff's initiative finds little support, and scores are published with all transposing instruments in written signs instead of actual sounds. Into the wild extravaganza of his ballets and operas, Prokofieff's music introduces an organizing element. It seems as if Prokofieff thinks that all scenarios and ballets are necessarily incongruous and that a realistic drama is less real than an obvious sequence of unrealities.

"In the 'Love for Three Oranges' he introduces some effects *à la Pirandello* where the actors themselves undertake to expose the nonsensicality of the whole conception. This device gives perfect protection. In the lesser nonsense of his ballet, Prokofieff relies on the accepted worth of folklore or even pseudo-folklore. Even in the *'Pas d'Acier,'* a ballet which is meant to picture the life in the factories of the U.S.S.R., Prokofieff is cautiously unreal. All this does not bar him from candid onomatopœia, such as the swivel passage illustrating the roulette in the unpublished opera, the 'Gambler.'

"When, in 1927, Prokofieff made a tour in Russia, the officials and the public were united in the opinion that Prokofieff is nearer to the spirit of our time than any other living composer. The government critics wanted to see in him a proletarian composer, whose music is by and for the masses. Prokofieff's residence in France is a disagreeable fact to circumvent, but outside of that he fits into the scheme of the

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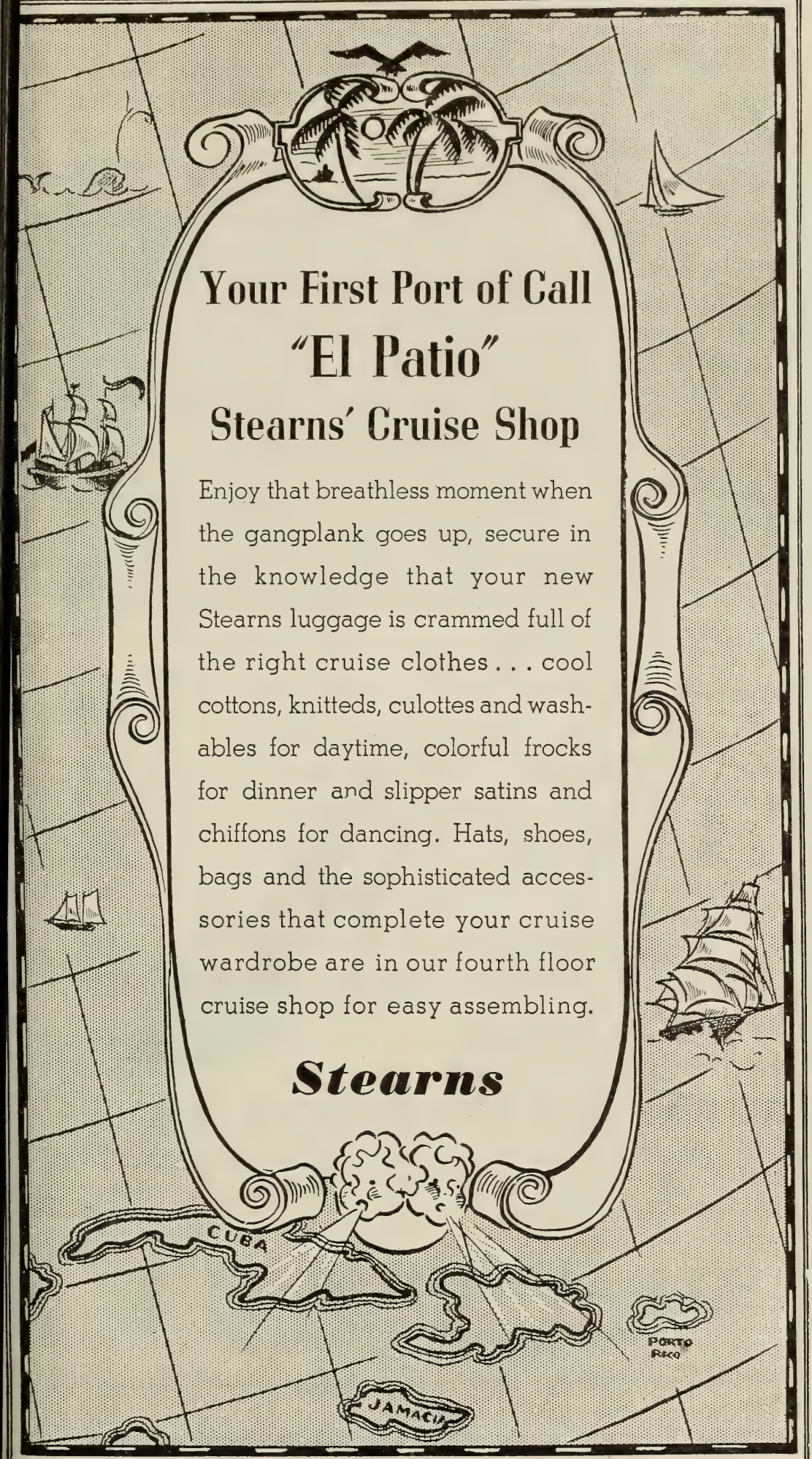
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Soviet idea: vigorous rhythms, straightforward melody, a peculiar efficiency of delivery, complete lack of all vagueness and day-dreaming — these features ought to make for a proletarian musician. That Prokofieff is not such is a matter of regrettable maladjustment, and the theory is not to be blamed for that.

"Beethoven, when he was writing a Coda, rent the skies with his endless tonic chords, in all registers, in all conceivable combinations of thirds, fifths and unisons. Prokofieff's conclusions (always on the tonic) are brisk, energetic and abrupt. Usually one tonic chord suffices. (March from the 'Love of Three Oranges,' 'Overture on Hebrew Themes.') Somehow these brusque endings are more understandable to people at large than Beethoven's successive farewells. If so, then modern music has acquired a meaning."

~

The following compositions of Prokofieff have been performed at the concerts of this orchestra:

1922. March 3, Song Without Words (Nina Koshetz, singer; Pierre Monteux, conductor).

1924. October 24, Scythian Suite (Serge Koussevitzky, conductor).

1925. April 24, Violin Concerto No. 1 (Richard Burgin, violinist). (First performance in the United States.)



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1926. January 29, Piano Concerto No. 2 (Serge Prokofieff, pianist).
April 23, *"Sept, ils sont sept,"* Incantation for tenor (Charles Stratton), chorus (trained by Malcolm Lang) and orchestra. (First performances in America.) The performance was repeated in the same programme.
October 8, Suite from the ballet "Chout."
November 12, Suite from the opera, "The Love for Three Oranges."

1927. January 28, Classical Symphony.
March 4, *"Sept, ils sont sept"* (Mr. Stratton, tenor; Cecilia chorus).
April 1, Classical Symphony.
October 21, Suite from the ballet, "Le Pas d'Acier."

1928. March 2, Scythian Suite.
October 26, Classical Symphony.
December 14, Violin Concerto No. 1 (Lea Luboschutz, violinist).

1930. January 31, Scythian Suite.
January 31, Piano Concerto No. 2 in G minor (the composer as soloist; first performances in the United States).
November 14, Symphony No. 4 (composed for the 50th anniversary of the Boston Symphony Orchestra; first performances).

1932. February 12, Classical Symphony.
November 4, Four Character portraits from the opera "Le Joueur" (after Dostoievsky).
December 30, Piano Concerto No. 5 in G major (the composer as soloist; first performance in the United States).

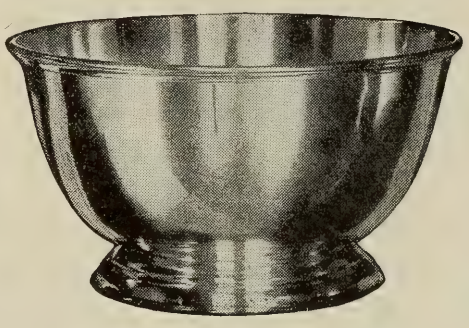
1934. April 13, *"Sept, ils sont sept"* (Charles Stratton, and Cecilia Society Chorus).

1935. January 25, Suite from the Ballet "Chout."
November 8, Concerto No. 1 (Joseph Szigeti, soloist; Richard Burgin, conductor).

1936. January 1, Classical Symphony.

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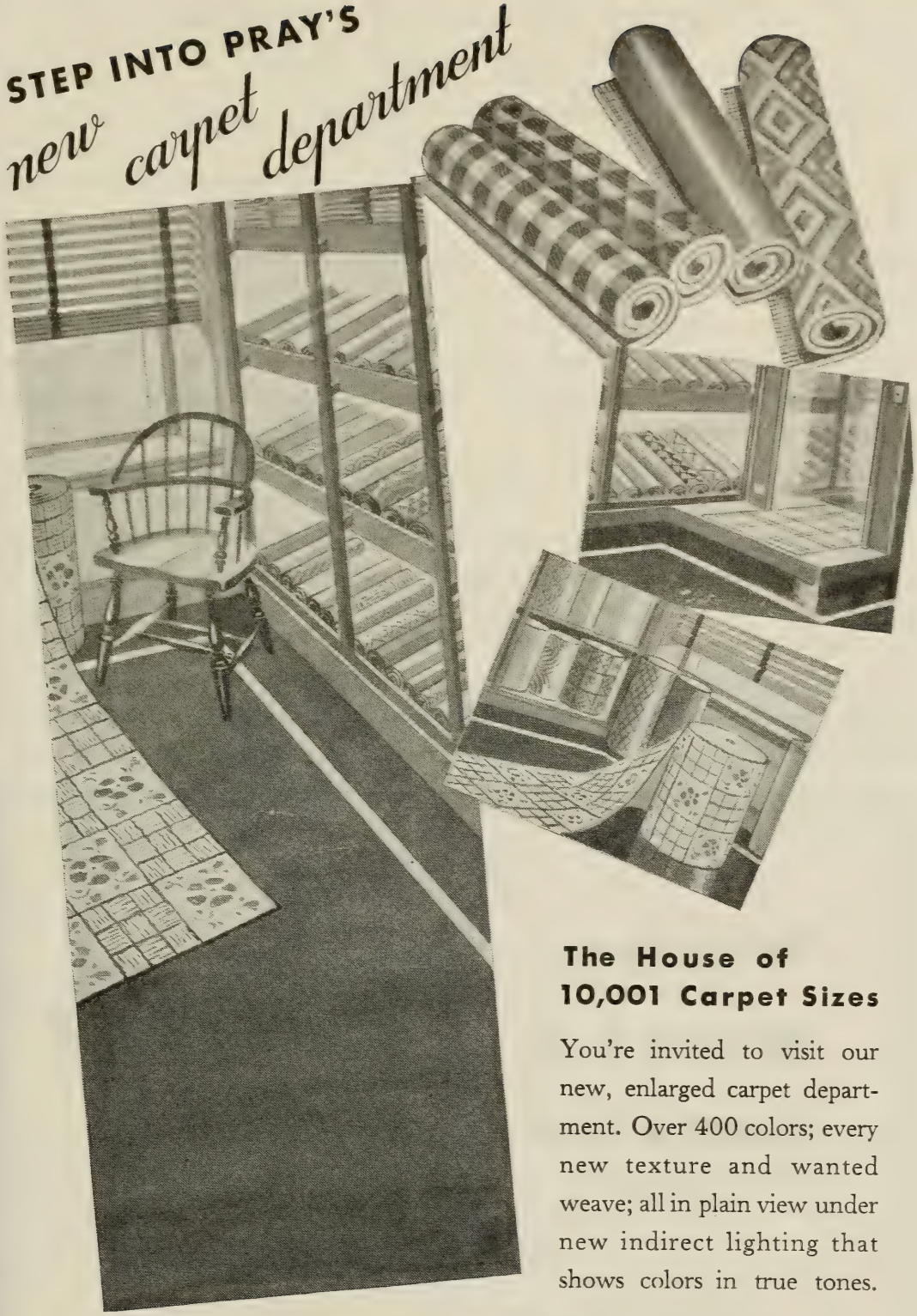
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SYMPHONY IN D MAJOR (K. No. 504) *

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

THE last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart probably did not compose it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital on January 19, 1787.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. "Figaro," produced there in the previous season, had been an immense success, and its tunes were sung and whistled on all sides. A bid was to come for another opera, and *"Don Giovanni"* was to be written and produced there within a year, and to cause another furore of enthusiasm. The composer of "Figaro," as might be expected, was

* Last performed at these concerts December 30, 1921.

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applauded loud and long at the two concerts of his visit in 1786, and after the D major symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word "Figaro!" and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air *"Non più andrai."*

Writing on January 15 to his friend Gottfried von Jacquin, Mozart related how a round of entertainment mostly connected with music-making was awaiting him. On the evening of his arrival, he went with Count Canal to the "Breitfeld Ball, where the flower of the Prague beauties assemble. You ought to have been there, my dear friend; I think I see you running, or rather limping, after all those pretty creatures, married and single. I neither danced nor flirted with any of them — the former because I was too tired, and the latter from my natural bashfulness. I saw, however, with the greatest pleasure, all these people flying about with such delight to the music of my 'Figaro,' transformed into quadrilles and waltzes; for here nothing is talked of but 'Figaro,' nothing played but 'Figaro,' nothing whistled or sung but 'Figaro,' no opera so crowded as 'Figaro,' nothing but 'Figaro' — very flattering to me, certainly."

Franz Niemtschek, a Bohemian who wrote a biography of Mozart in 1798, wrote of the concert of January 19: "The symphonies which

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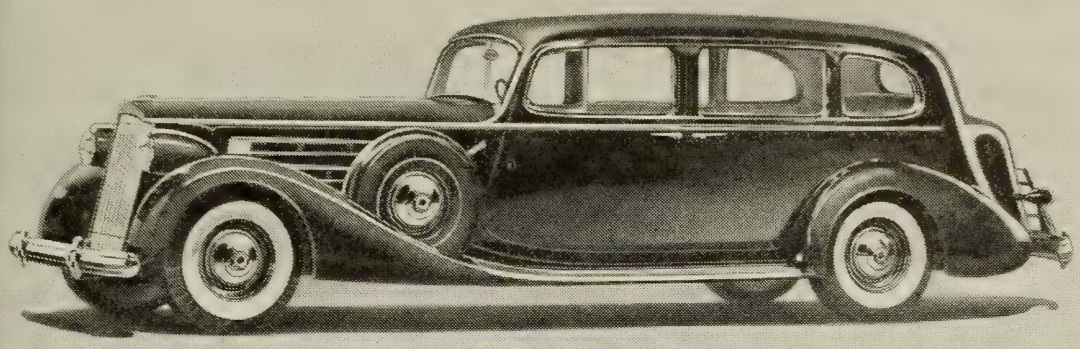
he chose for this occasion are true masterpieces of instrumental composition, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The Symphony in D major is noteworthy by the absence of a minuet (in his earlier symphonies, Mozart was often content with three movements). Still more unusual is the slow introduction to the first movement. Haydn, and Beethoven after him, were inclined to such introductions, but Mozart preferred to begin at once with his lively first theme. The exceptions, which occurred in succession through Mozart's last years, were the "Linz" Symphony in C major (K. 425), the Symphony in G major (K. 444), the "Prague" Symphony, and the famous E-flat Symphony (K. 543) which followed. The "Prague" Symphony is scored for flutes, oboes, bassoons, horns, and trumpets in two's, timpani and strings. The trumpets and drums are not used in the slow movement.

Remembering that this symphony was composed between "Figaro" and *"Don Giovanni,"* commentators have noted a likeness in the chief theme of the *allegro* to the first theme of the Overture to *"Don Giovanni."* Erich Blom goes even further in associating the symphony

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with the opera that followed: "The portentous and extended slow introduction of the 'Prague' Symphony is charged with the graver aspects of *'Don Giovanni';* the half-close leading to the *allegro* is practically identical with that at a similar juncture in the great sextet of the opera, and an ominous figure in the *finale* almost makes one think of the stone guest appearing among a riot of mirth, though the grace and the laughter of Susanna are there too. The slow movement makes us dream of the idyllic summer-night stillness in Count Almaviva's invitingly artificial garden. The wonder of the Symphony is, however, that in spite of the variety of the visions it may suggest to the hearer, it is a perfect whole. Every structural part and every thematic feature is exquisitely proportioned. No separate incident is allowed to engage attention independently of the scheme in which it is assigned its function, even where it is as incredibly beautiful as the second subject of the first movement, which is surreptitiously introduced by a passage that is apparently merely transitional, or as engagingly spritely as the second subject of the *finale* with its bubbling bassoon accompaniment."

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MARCH AND SCHERZO FROM THE OPERA "THE LOVE FOR THREE ORANGES"

By SERGE SERGEIVITCH PROKOFIEFF

Born at Sontsovka, Russia, April 24, 1891

UPON commission by the Chicago Opera Company, Prokofieff composed his opera in 1919 upon the satirical fairy tale of the 18th-century Italian dramatist, Carlo Gozzi — *"Fabia dell' Amore delle Tre Melarancie."* The opera was produced in Chicago on December 30, 1921, the composer conducting. It was sung in a French translation by Vera Janacopulos, and mounted elaborately at great cost. There were two performances in Chicago and another by the same company at the Manhattan Opera House, New York, February 14, 1922.

A suite derived from this opera has six movements: *Les Ridicules, Scène Impériale, Marche, Scherzo, Le Prince et la Princesse, La Fuite.* This suite had its first performance in this country at these concerts November 12, 1926. The suite is scored for piccolo, two flutes, two oboes, two clarinets and bass clarinet, three bassoons and double bas-



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soon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, side drum, tambourine, cymbals, triangle, Glockenspiel, xylophone, tam-tam, two harps, and strings.

The libretto of "The Love for Three Oranges" was thus described in the *New York Times* before the performance of the opera there:

"In current Manhattan programmes, it is related that the 'three oranges' of the opera's title are Brobdignagian, not to say Burbankian, affairs, occupied by three Princesses who have been thus imprisoned by a sorceress. To release them is the aim of a young Prince who, to the dismay of his father and court, is suffering from acute melancholia. Physicians declare that to make him laugh is the only cure for the Prince, but as he has no sense of humor, this appears impossible. Comic gymnastics and mad masquerades are prepared for his amusement, but only provoke him to tears until, by accident and design, the sorceress who plans his undoing is forced into an involuntary somersault, which causes him to burst into loud laughter.

"The king of the imaginary kingdom, and all his court, delighted with the outcome, indulge in wild dancing, until checked by the furious sorceress, who condemns the Prince to be obsessed with love for the three oranges. The Prince starts out in search of the bewitched oranges in spite of the opposition of his father and the appeals of the courtiers, saying, 'Good-bye, father; I think if I remained here I should become as melancholy as ever.' On his expedition he meets with all sorts of fantastic experiences, in which appear a magician, a

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devil, and a cook as formidable as the one encountered by Alice in Wonderland.

"After many adventures, he discovers the three oranges in a desert. But it has been decreed that the Princesses may be released only by opening the fruit at the water's edge, and there is no oasis in sight, and consequently no water. The Prince's attendant, overcome by his own thirst, cuts two of the oranges open on the spot, and the two Princesses thus released expire by thirst. The third orange is opened by the Prince, himself, and he immediately falls in love with this Princess, who is only saved from the fate of the other two by the intervention of certain onlookers who watch the performance from either side of the stage, after the manner of the players in *'Le Coq d'Or.'* These spectators on the stage supply a good deal of the fun and satire, including personages styled by the author The Tragics, The Comics, The Ridicules, and The Empty-Heads."

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CONCERTO FOR PIANO AND ORCHESTRA, NO. 3, IN C MAJOR, *Op.* 26

By SERGE SERGEIVITCH PROKOFIEFF

Born at Sontsovka, Russia, April 24, 1891

THE composition of the Concerto, which was in progress while Prokofieff was in Leningrad in 1918, was interrupted by his migration to America in that year. He resumed work upon his score and completed it at St. Brevin, France, in October, 1921. The Concerto had its first public performance at a concert of the Chicago Symphony Orchestra, December 16, 1921, the composer playing the piano part. He again played it in the first New York performance by the Philharmonic Symphony Society, January 26, 1922. The first performance in Boston was on January 29, 1926, also with the composer as soloist.*

The composer has provided the following analysis of his Third Concerto:

I. The first movement opens quietly with a short introduction,

*The Second Concerto in G minor, Op. 16, was performed at these concerts January 31, 1930, and the Fifth Concerto in G major, Op. 55, December 30, 1932. In each case, Prokofieff played the piano part.



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Andante, 4-4. The theme is announced by an unaccompanied clarinet, and is continued by the violins for a few bars. Soon the tempo changes to *Allegro,* the strings having a passage in semiquavers which leads to the statement of the principal subject by the piano. Discussion of this theme is carried on in a lively manner, both the piano and the orchestra having a good deal to say on the matter. A passage in chords for the piano alone leads to the more expressive second subject, heard in the oboe with a pizzicato accompaniment. This is taken up by the piano and developed at some length, eventually giving way to a bravura passage in triplets. At the climax of this section, the tempo reverts to *Andante,* and the orchestra gives out the first theme, *ff.* The piano joins in, and the theme is subjected to impressively broad treatment. On resuming the Allegro, the chief theme and the second subject are developed with increased brilliance, and the movement ends with an exciting crescendo.

* * *

II. The second movement consists of a theme with five variations. The theme is announced by the orchestra alone, *Andantino.*

In the first variation, the piano treats the opening of the theme in quasi-sentimental fashion, and resolves into a chain of trills as the orchestra repeats the closing phrase. The tempo changes to *Allegro* for the second and the third variations, and the piano has brilliant figures, while snatches of the theme are introduced here and there in the or-

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chestra. In Variation Four, the tempo is once again *Andante,* and the piano and orchestra discourse on the theme in a quiet and meditative fashion. Variation Five is energetic (*Allegro giusto*). It leads without pause into a restatement of the theme by the orchestra, with delicate chordal embroidery in the piano.

* * *

III. The Finale begins (*Allegro ma non troppo,* 3-4) with a staccato theme for bassoons and pizzicato strings, which is interrupted by the blustering entry of the piano. The orchestra holds its own with the opening theme, however, and there is a good deal of argument, with frequent differences of opinion as regards key. Eventually the piano takes up the first theme, and develops it to a climax.

With a reduction of tone and slackening of tempo, an alternative theme is introduced in the wood wind. The piano replies with a theme that is more in keeping with the caustic humor of the work. This material is developed, and there is a brilliant coda.

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SCYTHIAN SUITE, "ALA AND LOLLI," *Op.* 20

By SERGE SERGEIVITCH PROKOFIEFF

Born at Sontsovka, Russia, April 24, 1891

WHEN Prokofieff was in his twenty-third year, not long graduated from the Conservatory at St. Petersburg and looked upon in Russia as a modernist of great promise, Diaghilev approached him for a ballet. Prokofieff planned a musical depiction of "Ala and Lolli," pre-Christian figures of legendary Scythia, a region not far removed from the southern Russia in which he had grown up. The subject did not seem practicable to Diaghilev, and was accordingly written, not as a ballet, but as the "Scythian Suite" for Orchestra. It was completed in 1914, and first performed under the composer's direction at the Maryinski Theatre in Petrograd, January 29, 1916.*

*"When the first performance of the Scythian Suite was announced in Moscow, a not uncommon incident occurred: the orchestral parts were not ready in time, and another piece was substituted at the last moment. This did not prevent the headlong critic, Sabaneiev, from showering on Prokofieff all sorts of invectives for his music. Prokofieff gave out the facts of cancellation in an open letter; the critic was forthwith asked to resign. At that time such dishonesty could not be tolerated. We all know that nowadays critics get away with worse things." — NICOLAS SLONIMSKY, in the *Boston Evening Transcript* (January 30, 1930).

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The Chicago Orchestra introduced it to America, December 6, 1918. There have been performances by this orchestra in Boston under Koussevitzky, October 24, 1924, March 2, 1928, and January 31, 1929.

Intimations of the long vanished gods and demons that people the music, are printed in the score:

I. Invocation to Veles and Ala (*Allegro feroce,* 4-4 time). The music describes an invocation to the sun, worshipped by the Scythians as their highest deity, named Veles. This invocation is followed by the sacrifice to the beloved idol, Ala, the daughter of Veles.

II. The Evil-God and dance of the pagan monsters (*Allegro sostenuto,* 4-4 time). The Evil-God summons the seven pagan monsters from their subterranean realms and, surrounded by them, dances a delirious dance.

III. Night (*Andantino,* 4-4 time). The Evil-God comes to Ala in darkness. Great harm befalls her. The moon rays fall upon Ala, and the moon-maidens descend to bring her consolation.

IV. Lolli's pursuit of the Evil-God and the sunrise (*Tempestuoso,* 4-4 time). Lolli, a Scythian hero, went forth to save Ala. He fights the Evil-God. In the uneven battle with the latter, Lolli would have perished, but the sun-god rises with the passing of night and smites the evil deity. With the description of the sunrise the Suite comes to an end.

The remarkable final pages kindled the imagination of Lawrence

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The Suite is scored for piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, eight horns, four trumpets, four trombones, tuba, timpani, bass drum, side drum, tambourine, cymbals, triangle, celesta, xylophone, bells, two harps, pianoforte, and strings.

The following description of the Scythians by Herodotus was quoted by Philip Hale when this suite was previously performed:

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"They propitiate the following gods only: Vesta, most of all; then Jupiter, deeming the Earth to be the wife of Jupiter; after these, Apollo, and Venus Urania, and Hercules and Mars. All the Scythians acknowledge these, but those who are called Royal Scythians sacrifice also to Neptune. Vesta in the Scythian language is named Tabiti; Jupiter is, in my opinion, very rightly called Papæus; the Earth, Apia; Apollo, Oetosyrus; Venus Urania, Artimposa; and Neptune, Thamimasadas. They are not accustomed to erect images, altars, and temples, except to Mars; to him they are accustomed." Then follows a minute description of the manner in which they sacrificed cattle and enemies taken prisoners, the latter to Mars. "Swine they never use, nor suffer them to be reared in their country."

Myra Chapin

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Sixteenth Programme

FRIDAY AFTERNOON, February 19, *at* 2:30 *o'clock*

SATURDAY EVENING, February 20, *at* 8:15 *o'clock*

Beethoven.....Symphony No. 4 in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace. Trio. Un poco meno allegro
IV. Finale: Allegro, ma non troppo

INTERMISSION

Rimsky-Korsakov.....Suite from the Opera, "The Fairy Tale of Tsar Saltan"

I. Allegretto alla marcia
II. Introduction to Act II
III. The Flight of the Bumble-Bee
IV. The Three Wonders (Introduction to last scene)

Tchaikovsky.....Letter Scene from the Opera, "Eugene Oniegin"

Rimsky-Korsakov.....Introduction and March from "Le Coq d'Or"

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The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on the previous Thursday at 5:15 o'clock in the Lecture Hall.

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I.

*a. ALLEGRO Mozart
(from Divertimento — D major)
b. SONATA No. 3 (E-flat)..Beethoven
Allegro con spirito
Adagio con molto espressione
Rondo (Allegro molto)

II.

SONATA (C major) (for violin alone) Bach
Adagio — Fuga
Largo — Allegro assai

INTERMISSION

III.

CONCERTO in D minor....Wieniawski
Allegro moderato
Romanze (Andante non troppo)
Finale (A la Zingara)

IV.

*a. L'APRÈS MIDI D'UN FAUNE Debussy
*b. MEDITERRANEAN Bax
*c. EL PUERTO.....Albeniz
*d. SEA-MURMURS Castelnuovo-Tedesco
*e. DANZA DE LA GITANA...Halffter
* Transcribed by Mr. Heifetz.

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Program

BEETHOVEN — Trio in C Minor, Opus 9, No. 3
VITTORIO RIETTO — Sonata (1924) Pianoforte, Flute, Oboe, Bassoon
JEAN FRANÇAIX — Trio
ERNST VON DOHNANYI — Serenade, Opus 1

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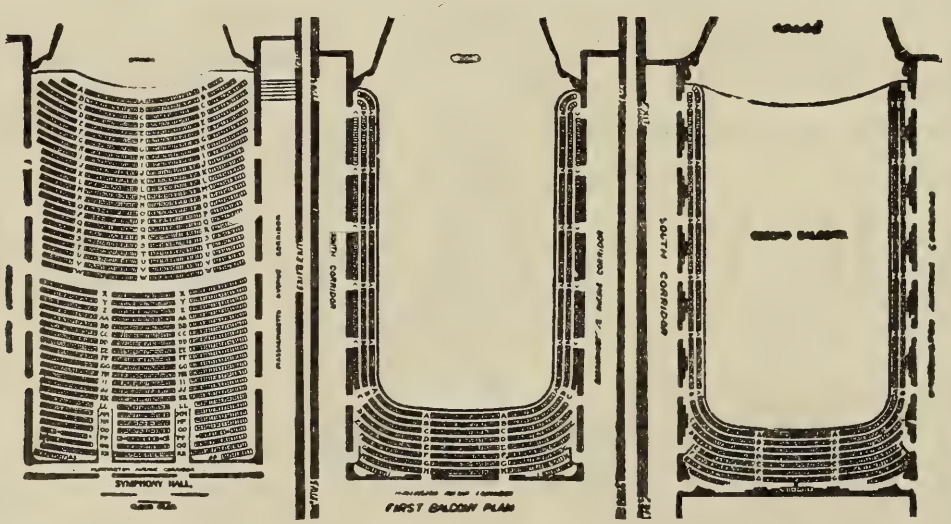
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with historical and descriptive notes by

JOHN N. BURK

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EXHIBITION

A new bust of Alexander Pushkin, recently completed by Madame Koussevitzky, has been placed on exhibition in the First Balcony Gallery in honor of the centenary of the death of the poet. Photographs of Pushkin and Russian scores inspired by his works may be seen in the cases.

A collection of paintings loaned by the Guild of Boston Artists, and now on view, is representative of the work of its members in this medium. A more detailed identification of the artists and their work will be found in these columns next week.

A NEW RUSSIAN SYMPHONY

The Russian composer, Yuri Shaporin, will have probably his first hearing in America when, at the symphony concerts of next week, Richard Burgin introduces his Symphony in C minor. Shaporin is identified with the Leningrad school.

The first movement of his symphony is descriptive of the Russian revolution; the finale, called "Column of Route," is a triumphant music in march rhythm. The symphony exacts unusually large orchestral resources, with a supplementary brass choir. A wordless chorus is introduced in the first and third movements, and in the finale. The symphony, completed in 1933 and performed of course in Russia, was also brought out in England in 1935 with marked success.

BERG'S VIOLIN CONCERTO

The Violin Concerto which Alban Berg (the composer of the opera "Wozzeck") composed four months before his death will have its first American performance at the pair of Symphony concerts, February 26 and 27, Louis Krasner appearing as soloist with the Orchestra.



• Considering the rarity of old French porcelain apothecary jars, it's not likely that lamps made of them will become common. Any reproduction would be obvious, as the texture of the old porcelain gives these pieces their charm. The inscriptions are of course all different, and the coloring of the decorations is varied. There is one to be had in black and white. The plain silk shade carries a color from the jar as a piping. It would be difficult to find a more attractive table lamp of medium size. This may be obtained in our recently opened Gallery at

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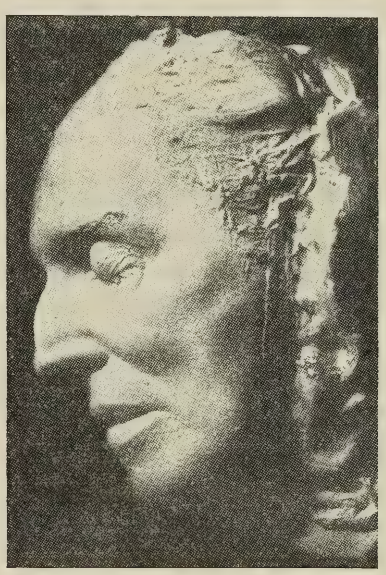
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Mr. Krasner, while in Austria, requested Alban Berg to compose a violin concerto, and shortly afterwards the unexpected death of a young girl whom he knew deeply moved the composer, and under the impulse of his emotion he took up and quickly completed the Concerto. It is inscribed "In memory of an angel."

The Concerto had its first performance at the festival of the International Society of Music at Barcelona, on April 19, 1936, and has since been performed in Vienna and Paris, and twice in London.

Richard Capell, the critic of the *London Telegraph,* has written of Berg's



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Concerto: "The manner is Schönbergian; but, as in 'Wozzeck,' the disciple has broken the bonds of the academicism of his school. Like the choice of the subject of 'Wozzeck,' the 'programme' of this concerto speaks for the poetry and humanity in Berg which have come to make him more sympathetic to the world in general than his more various and powerful but superciliously abstract master."

Reviewing the first performance, Mr. Capell wrote:

"The circumstances, together with the content of the music, made the occasion a deeply emotional one. At the end

of the performance the applause was tumultuous, and the conductor, Hermann Scherchen, answered it by holding up the score before the audience.

"The program of the work is very much that of Schubert's song, 'Death and the Maiden.' The middle part depicts a struggle with death, a remarkable cadenza for the violin representing the anguish of the doomed girl. Then there enters the consoling strain of the old German choral, 'It Is Enough,' a characteristic elaboration of which forms the closing section of the work.

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"The Concerto is certainly far from being one of those intellectual exercises in which some members of the school indulge. The style is relatively simple but remains exquisitely sensitive; there is very much lively music in the work, and the introduction of the chorale lends an element of substance to the otherwise typically elusive and visionary sound."

PENSION FUND CONCERTS

The first concert given to benefit the Orchestra's Pension Institution this season took place in Carnegie Hall, New York, on Ash Wednesday, the tenth of February. Jascha Heifetz was soloist in a Mendelssohn-Tchaikovsky programme. This was the first Pension Fund concert ever to be given in New York City by this Orchestra. Bach's choral masterpiece, *The Passion According to Saint Matthew,* which will be performed on Good Friday, will be the work given for this season's Pension Concert in Boston. The Harvard Glee Club, the Radcliffe Choral Society, and a distinguished group of soloists will assist in the presentation.

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FRIDAY AFTERNOON, February 19, *at* 2:30 *o'clock*

SATURDAY EVENING, February 20, *at* 8:15 *o'clock*

Beethoven....Overture to Collin's Tragedy, "Coriolanus," *Op.* 62

Beethoven.....Symphony No. 4 in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace. Trio. Un poco meno allegro
IV. Finale: Allegro, ma non troppo

INTERMISSION

Rimsky-Korsakov..... Suite from the Opera, "The Fairy Tale of Tsar Saltan" (After Pushkin)

I. Allegretto alla marcia
II. Introduction to Act II
III. The Flight of the Bumble-Bee
IV. The Three Wonders (Introduction to last scene)

Tchaikovsky....Letter Scene from "Eugene Oniegin," Lyrical Scenes (After Pushkin)

Rimsky-Korsakov.....Introduction and March from the Opera, "The Golden Cock" (After Pushkin)

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SYMPHONY IN B-FLAT MAJOR NO. 4, *Op.* 6

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Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

ROBERT SCHUMANN compared Beethoven's Fourth Symphony to "a slender Greek maiden between two Norse giants." As in all of his even-numbered symphonies, Beethoven was content to seek softer beauties, reserving his defiances, his true depths of passion for the alternate ones. There may well have been something in his nature which required this alternation, a trait perhaps also accountable for the thematic alternation of virility and gentleness, of the "masculine" and the "feminine" in his scores of this period. For the years 1804–1806 were the years of the colossus first finding his full symphonic strength, and glorying in it, and at the same time the years of the romantic lover, capable of being entirely subdued and subjugated by feminine charm. They were the fulsome years which produced the "Eroica" and C minor symphonies, and the "Appassionata" Sonata on the one hand; on the other, the Fourth Symphony and the Fourth Piano Concerto, not to mention "Fidelio" and the three Razumowsky Quartets. It may have been some inner law of artistic equilibrium which induced Beethoven, after drafting two movements for his C minor Symphony in 1805, to set them aside, and devote himself, in

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1806, to the gentler contours of the Symphony in B-flat, which, completed in that year, thus became the fourth in number.

The "Greek maiden" of Schumann's metaphor, overshadowed by the more imposing stature of the "Eroica" and the Fifth, has not lacked champions. "The character of this score," wrote Berlioz, "is generally lively, nimble, joyous, or of a heavenly sweetness." Thayer, who bestowed his adjectives guardedly, singled out the "placid and serene Fourth Symphony – the most perfect in form of them all"; and Sir George Grove, a more demonstrative enthusiast, found in it something "extraordinarily *entrainant* – a more consistent and attractive whole cannot be. . . . The movements fit in their places like the limbs and features of a lovely statue; and, full of fire and invention as they are, all is subordinated to conciseness, grace, and beauty."

The composer has left to posterity little of the evidence usually found in his sketchbooks of the time and course of composition. He has simply (but incontrovertibly) fixed the year, inscribing at the top of his manuscript score: *"Sinfonia 4 ta 1806 – L. v. Bthvn."* This date has been enough to enkindle the imagination of more than one writer. For it was in the spring of 1806 that Beethoven journeyed to Hungary, there to visit his friend Count Franz von Brunswick, and his fair sister Theresa. Beethoven wooed his former pupil in the irresistible medium of his art, playing on the piano, as the moonlight streamed



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into the room, the tender air of Bach – "If thou wilt give me thy heart, first let it be in secret, that our hearts may commingle, and no one divine it." Theresa wrote later, "It was in May, 1806, that I became betrothed to him with the ready consent of my dear brother Franz." Romain Rolland has concluded with some, but by no means all, authorities on the subject that the three undated love letters addressed by Beethoven to his "Immortal Beloved" were of this year, and that Theresa von Brunswick was their inspiration. Rolland therefore concludes that the Fourth Symphony was the direct outcome of this affecting episode, "a pure, fragrant flower which treasures up the perfume of these days, the calmest in all his life."

It is assumed by Thayer that the symphony was composed in this summer, although the outward events of that particular season were hardly propitious to the completion of a long-breathed symphony. It was probably in early May that Beethoven took a post chaise from Vienna to visit the Brunswicks at Martonvásár in Hungary. There was no summering that year in the pastoral suburbs of Vienna – the usual stamping ground of the creating Beethoven. From Martonvásár he went to Silesia to stay at the Castle Grätz of Prince Lichnowsky, where he lingered until October.*

* His spirits were low at the time, according to the report of his friend Breuning in a letter to Wegeler, and the episode which brought his visit to a sudden end would hardly indicate

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D'Indy has rejected Theresa von Brunswick in favor of her cousin, Giulietta Guicciardi, as the probable "Immortal Beloved," largely on the grounds that Theresa received but one dedication from Beethoven: the "insipid" sonata in F-sharp major, Op. 78. D'Indy proceeds to make much of the "important and highly significant rôle of the Dedication in the history of Beethoven's art." It is hard to follow this reasoning as one reads the list of titled and wealthy names which Beethoven affixed to his scores, often with lively expectations. The Fourth Symphony, inscribed to *"Monsr le Comte d'Oppersdorf,* bears an example of a convenient and mercenary dedication, while its maker had no doubt ways of conveying intimate and personal compliments to the one who may have inspired it. A way, in short, where love was not outbidden by patronage. In the summer of 1806, the principal works in course of composition were the Fourth and Fifth symphonies, and to these the "Pastorale" was to be added in 1808. The Fifth and

that he was in congenial company. "He was so pestered by the guests (French officers)," according to Seyfried, "who wished to hear him play, that he grew angry and refused to do what he denounced as menial labor. A threat of arrest, made surely in jest, was taken seriously by him and resulted in Beethoven's walking by night to the nearest city, Troppau, whence he hurried, as on the wings of the wind, by extra post to Vienna." It is very easy to believe that the jest, however lightly intended, was taken no less by Beethoven as an insult and a humiliation. Beethoven is said to have written to his host: "Prince, what you are, you are by accident and birth; what I am, I am through myself. There have been and will be still thousands of princes; there is only one Beethoven." There was a reconciliation.

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Sixth Symphonies were each dedicated jointly to Prince von Lobkowitz and the Count von Razumowsky, probably in fulfillment of an obligation which honor required. Meanwhile, Beethoven had promised a symphony to a nobleman whom he had met while in Silesia in 1806. Prince Lichnowsky at Castle Grätz had taken him to call upon Count Franz von Oppersdorf, who had a castle of his own in the neighboring town of Grossglogau. The Count favored music and boasted an excellent orchestra of his own; had Beethoven's Second Symphony performed in the composer's presence. In June of the following year, he ordered a symphony from him and sent an advance of five hundred florins. Beethoven intended to send the Fifth Symphony, but held him off, writing as late as March, 1808, that "*your symphony* has long been ready and I will send it to you by the next post." He mentioned particularly the *finale* with "3 trombones and flautino," whereby he was to expect "more noise than 6 kettledrums, and, indeed, better noise." But on November 1 he wrote, "You will view me in a false light, but necessity compelled me to sell the symphony which was written for you, and also another to some one else." The Count, who had expected a six months' right of performance, received nothing more than the dedication of the substituted Fourth Symphony, which had been both performed (by Prince Lobkowitz) and sold for publication. There were no further negotiations between Beethoven and Count Oppersdorf.

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THE PUSHKIN CENTENARY

It was one hundred years ago on February 10 that Alexander Pushkin met his death in a duel in his thirty-eighth year. The Russian poet is being remembered this month in different parts of the world, and of course particularly in Russia.

The important place which the writings of Pushkin have occupied in the consciousness of the Russian people for a century past is well indicated by the number of operas which Russian composers have based upon his works. Glinka's opera, "Russlan and Ludmilla," written just after the poet's death, was the first of them. This opera, together with Dargomijsky's setting of "The Stone Guest," became models for the nationalist school at St. Petersburg. Rimsky-Korsakov, contrived operas out of three of Pushkin's poems: "Mozart and Salieri," the "Tsar Saltan," and "The Golden Cock." Moussorgsky turned to Pushkin for his "Boris Godounov" and César Cui made a setting of "The Captain's Daughter." In Moscow, Tchaikovsky found subjects for four operas in the texts of Pushkin: "Eugene Oniegin," "Pique Dame" (from the short story in prose), "Mazeppa" (based on Pushkin's "Poltava"), and "Voyevode." Rachmaninoff made an opera from "The Covetous Knight," and another, "Aleko," from the poem "The Gypsies." Stravinsky's opera-bouffe "Mavra" is derived from Pushkin's novel in verse, "Kolumna's Little House."



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PUSHKIN

By Ernest J. Simmons

The following biographical sketch of Alexander Pushkin has been kindly contributed to this publication by Dr. Simmons of the English Department at Harvard University, the author of the first full length biography in English of the famous Russian poet ("Pushkin," by Ernest J. Simmons, Harvard University Press, published February 6):

Alexander Sergeievich Pushkin was born in Moscow, May 26, 1799 (New Style, June 6). His maternal great-grandfather was the son of an Abyssinian prince and was brought to Russia at the behest of Peter the Great. Pushkin's swarthy complexion, thick, full lips, and somewhat flat nose betrayed his Abyssinian ancestry. On his father's side he descended from an ancient and noble Russian family, the members of which had frequently filled high offices in the government.

Pushkin was an awkward, unloved child in the household, much neglected by carefree parents, and comforted only by his grandmother and peasant nurse, Arina Rodionovna, whose bedtime stories first nourished in him a love for the charming folklore of Russia. He received little formal education as a child, but in his father's large library he read omnivorously. In the literary atmosphere of the Pushkin household poetry came to him as easily as leaves to the trees, and at the age of eight he began to compose verse.

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On October 19, 1811, Pushkin entered the newly established Lyceum of Tsarskoe Selo, where he remained as a student for six years. The education he obtained there was not very thorough, but these six years had a great influence on him as a man and a poet. He graduated from the Lyceum on June 9, 1817, with the rank of collegiate secretary and with the reward of a minor position in the Ministry of Foreign Affairs.

With the exception of several visits to his mother's estate, Pushkin spent the next three years in St. Petersburg. At eighteen the essential traits of his nature had attained well-defined characteristics. He was short, muscular, and anything but attractive. But his face was unusually expressive, animated by brilliant eyes that suggested a world of contemplation and poetic beauty. Vivacity was his most distinctive personal trait. It was a period for sowing wild oats, and in the capital Pushkin soon revolved in a glittering circle of worldly youths and aristocratic guardsmen. For a time his days and nights were occupied with the theatre and pretty actresses, carefree bottle-companions, gambling, and duels. Yet he did not forget his muse, and by 1820 he had finished his first long poem, *Russlan and Ludmilla.* In a most emphatic manner this work heralded the advent of Russia's greatest poet. Before it was published, however, he was forced to leave St. Petersburg. Contacts with members of the growing revolutionary

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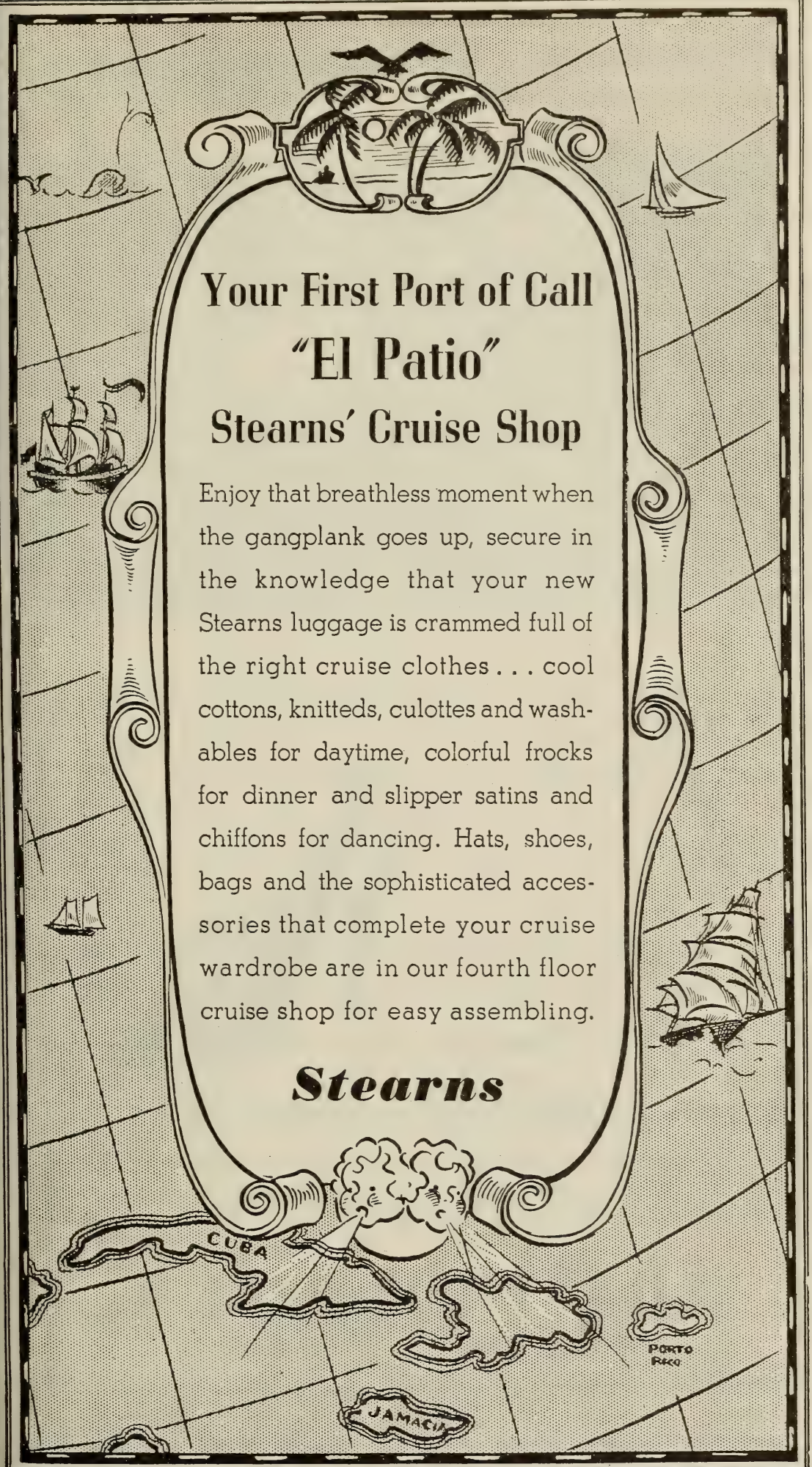
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movement, scurrilous epigrams on reactionary officials, and a series of daring radical poems brought Pushkin to the attention of the police. The intercession of friends saved him from Siberia, but Alexander I ordered him to southern Russia.

On May 6, 1820, Pushkin set out for Ekaterinoslav. The next four years were spent in wandering through the Caucasus and the Crimea, and in residence in Kishinev (1820–23) and Odessa (1823–24). It was a period of wide experience and disillusionment. The expected recall from exile never came, and Pushkin sought to escape his despair in dissipation. During these years he fell much under the dominating influence of Byron, and wrote a series of exotic verse tales *(The Prisoner of the Caucasus, The Robber-Brothers, The Bakhchisarai Fountain,* and *The Gypsies)* which were inspired by Byron's Oriental tales. And in Kishinev, in 1823, he began his great masterpiece, *Eugene Oniegin,* which was to take him eight years to complete. A letter with irreligious remarks, and the complaints of his superior in Odessa, eventually resulted in the further displeasure of the government. He was ordered to retire to his mother's estate at Mikhailovskoe in the province of Pskov in 1824. These four years in the south, however, had been fruitful; he had come of age as a poet and as a man.



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For the next two years (1824–26) Pushkin remained cooped up in the village of Mikhailovskoe, continually under the surveillance of the authorities. It was a period of splendid literary accomplishment. He now threw off Childe Harold's cloak and entered upon the path of his natural artistic development — objective realism. Besides a number of beautiful lyrics, he finished six chapters of *Eugene Oniegin,* and wrote, after the fashion of Shakespeare, the historical drama, *Boris Godunov.* Despite his activity, he fretted under his confinement and made vain efforts to escape. The death of Alexander I gave him some hope of pardon, but this seemed to vanish with the catastrophe of the Decembrist Revolt (December 14, 1825), which ushered in the reign of Nicholas I. Pushkin had never joined the political conspiracy, but his reputation was that of a liberal, and he had many close friends among the rebels. Momentarily expecting arrest, he was finally summoned to Moscow by the Tsar, and arrived in the city on September 8, 1826.

That very day Pushkin had his famous audience with Nicholas I. With dignity he admitted to his friendship with the Decembrists and to his sympathy for their cause. The Tsar gave him his freedom and promised to act as his censor. In reality, Pushkin was immediately placed under the surveillance of the secret police, and for the re-

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mainder of his life every move he made was watched. The pardoned poet became the darling of the hour, and this occasion marks the high point in his popularity. Moscow made a national hero of him, and his name was on everybody's lips.

A period (1826–31) of restless wandering between Moscow and St. Petersburg ensued. There was much dissipation, quarrels with the authorities, financial difficulties, and resentment against the continued spying of the police. More than anything else, he felt the need to settle down. At a ball in Moscow (1828) he first saw and fell in love with sixteen-year-old Natalya Goncharova. The rejection of his proposal helped to seal his determination to go off to the Caucasus to fight in the war against the Turks. Upon his return he proposed again, and was accepted. Shortly before his marriage he spent some three months at his father's estate at Boldino, where he enjoyed a remarkable surge of creative energy. Here he finished *Eugene Oniegin,* wrote his brilliant *Dramatic Scenes, The Tales of Belkin,* and other pieces. At last, his long-delayed marriage took place in Moscow on February 18, 1831.

Pushkin was deeply in love with his wife, and during the early months of their married life he was serenely happy. Although praised as the first beauty of her day, Natasha was in no sense a suitable mate for Pushkin. She was a very ordinary young woman, entirely self-centered, and eager for male attention. Her mind was extremely limited, and she had no interest in poetry. Pushkin treated her as a child, and she sought an escape from her intellectual husband in the pleasures of society. Natasha was a brilliant success in the St. Petersburg social world, and during the next six years Pushkin strove against mounting expenses and a growing family (four children were born) to maintain his position in the extravagant life of the capital. He got little time or peace in which to write. Adversities wore him down. Endless social events, tremendous debts, the hostility of the Tsar, the spying of the police, the snobbery of Petersburg aristocrats, and his inability to sever the silken chains that bound him to the throne—all contrived to poison his existence. Then, finally, came an insulting anonymous letter (1836), hinting at an affair between his wife and a handsome young French officer in the Russian army, Baron George d'Anthès. A duel resulted, and Pushkin was mortally wounded. He died, after two days of agony, on January 29, 1837 (new Style, February 10), and was buried beside his mother in a monastery near the village of Mikhailovskoe.

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MUSICAL PICTURES: SUITE FOR ORCHESTRA, FROM "THE FAIRY TALE OF TSAR SALTAN," *Op.* 57

By NICHOLAS ANDREIEVITCH RIMSKY-KORSAKOV

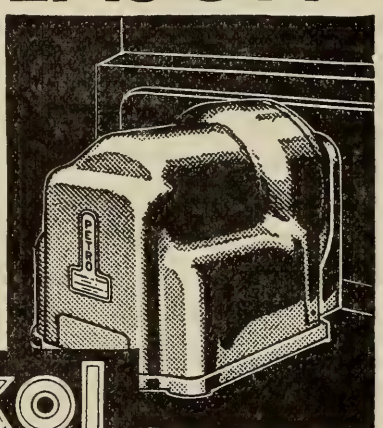
Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at St. Petersburg, June 21, 1908

PUSHKIN turned with increasing interest in the course of his brief career to simple folk fairy tales as poetic subjects. "In them," according to the new biography of the poet by Ernest J. Simmons, "he is entirely the creator. The story ["Tsar Saltan"] is borrowed, as Shakespeare might borrow the plot of a play, but the finished product becomes an original work of beauty. Pushkin had learned to move easily and surely in this world of complete fantasy. The artlessness of the folk is never subordinated to the sophisticated rules of art. Meaning, or understanding, or logic, is not allowed to obtrude upon the natural laws of folk tale narration. The story moves on, as it were, by its own volition. And Pushkin's recognition of this inherent artlessness and his complete acceptance of it serve to make these folk tales his most perfect creations."

Rimsky-Korsakov was fascinated by Pushkin's verses in the folk tale style. The fantastic prologue to Pushkin's "Russlan and Lud-

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milla" became the subject of his early "Fairy Tales," and in the latter part of his career Vladimir Bielsky expanded both the "Tsar Saltan" and "The Golden Cock" to the proportions of a libretto for Rimsky-Korsakov's purposes in composing an opera on each of the two fairy tales.*

Rimsky-Korsakov composed "Tsar Saltan" with enthusiasm. "With the coming of spring [1899], V. I. Bielsky began to write his splendid libretto, making use of Pushkin as much as was possible, and artistically, as well as skillfully, imitating his style. He would hand me the scenes, one by one, as they were finished, and I set to work on the opera. . . .The libretto came to me piecemeal continuously from Bielsky." The composer goes on to explain that in his vocal writing he carefully adapted to musical form the characteristic reiterated dialogue of the two wicked sisters, and the queen Barbarika, the sym-

*"The Fairy Tale of Tsar Saltan, his Son the Renowned and Mighty Paladin, the Prince Guidon Saltanovich, and the Beautiful Tsarevna Lebed (Swan)," an opera in four acts, was begun by him in 1899 and completed January 31, 1900. The opera was produced at a private performance in Moscow in 1900. A suite of "musical pictures" was performed at St. Petersburg at a concert of the Imperial Russian Musical Society shortly afterwards. The first movement and finale of the suite were performed by the Boston Symphony Orchestra, April 20, 1923. The "Flight of the Bumble Bee," a scherzo from the second act which was not published with the suite, was performed at these concerts October 24, 1924. The full suite with the "Flight of the Bumble Bee" included was performed December 22, 1932.

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metry investing the piece with an intentionally fairy tale character. Instrumentally speaking, he made a fairly elaborate use of the system of leit-motives in this opera. He also explains how "out of the rather longish orchestral preludes to Acts I, II, and IV, I resolved to put together a suite under the title 'Little Pictures to the Fairy Tale of Tsar Saltan.' "

The suite is scored for two flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons and double bassoon, four horns, three trumpets, three trombones and bass tuba, timpani, side drum, bass drum, cymbals, triangle, small bells, xylophone, celesta, harp and strings. Each movement quotes lines from Pushkin's poem, and is opened with a trumpet fanfare.

The story tells of the handsome and fabulous Tsar Saltan who, going about his kingdom incognito, overhears three sisters discussing what each would do for the Tsar were she to be his bride. The first would bake him fine bread, the second would weave him fine linen, the third and youngest would bear him a beautiful heir to the throne. The Tsar at once chose the youngest, but made the mistake of allowing the envious and disappointed sisters to dwell in his palace. The Tsaritsa bore him a beautiful son during his absence at the wars, but the two sisters, together with the plotting Barbarika, sent the king a false message to the effect that the heir was indeed no

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human child, but a monstrous creature in whom nature had no match. The Tsar refused to believe this message, and sent word that he was returning to see for himself, but again the plotters changed his message to a sentence that the mother and child should be inclosed in a barrel and cast upon the sea. For days the two were at the mercy of the waves, until the cask was stranded upon a strange shore, the island of Buyan. The boy grew daily in beauty and strength, and came to be called Prince Gvidon. He saved the life of a swan, which, in gratitude, by its magic powers, endowed the island with three wonders. The first was a squirrel which whistled folk songs while nibbling nuts with golden shells, and extracting kernels of pure emerald. The second was a tempestuous sea which flooded the shore, bearing on its tide thirty-three warriors fully armed. The third was a princess as brilliant as the sun, whose tresses were illumined with moonbeams, and upon whose forehead burned a star. The Prince Gvidon, longing for his father, the Tsar, and wishing to entice him to the island, was transformed by the swan's power into a bumble-bee, and made his way to the Tsar's domain. When his mother's rivals, the baker, the weaver, and the Queen tried to distract the Tsar's attention by tales of these wonders elsewhere, the transformed prince flew into the face of the teller and spoiled their story. When the Queen attempted to describe the wondrous princess, Gvidon, as a bumble-bee, flew angrily at her.

"Round he twirls, and drones, and flounces,
Straight upon her nose he pounces,

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And that nose the hero stings;
Up a mighty blister springs.
Then once more alarm is sounded:
'Help — in Heaven's name — confound it! —
Catch him, catch him!' now they yell,
'Squash him, squash him, squash him well!
Now we have him — stay, be still there!'
But the humble clears the sill there;
To his heritage he flees,
Calmly flitting overseas."

The Tsar at length sailed to the island of Buyan, and greeted his fair son and the princess, his bride, who was no other than the swan in transformed shape. The poem ends after the Russian custom of fairy tellers —

"I drank beer, drank mead; and yet
Hardly were my whiskers wet."*

*Translation by Oliver Elton ("Verse from Pushkin and Others").

Pushkin

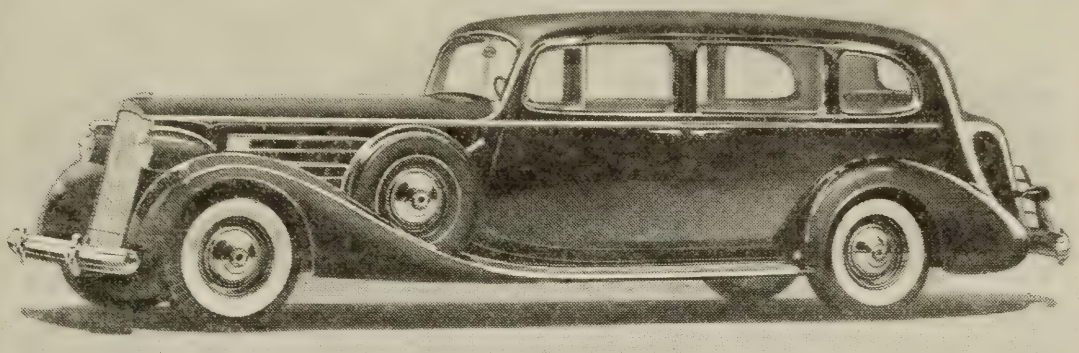
By Ernest J. Simmons

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LETTER SCENE (Air of Tatiana) FROM THE OPERA "EUGENE ONIEGIN" (Act I)

By Peter Ilyitch Tchaikovsky

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

"Recently I was at Madame Lavrovsky's," wrote Tchaikovsky to his brother Modeste in May, 1877, describing a certain discussion over possible opera subjects — a discussion which was to have far-reaching consequences. "—— talked a lot of rubbish, and made the most appalling suggestions. Madame Lavrovsky said nothing and only laughed. Suddenly, however, she remarked: 'What about "Eugene Oniegin"?' The idea struck me as curious, and I made no reply. Afterwards, while I was dining alone at a restaurant, her words came back to me, and, on consideration, the idea did not seem at all ridiculous. I soon made up my mind, and set off at once in search of Pushkin's works. I had some trouble in finding them. I was enchanted when I read the work. I spent a sleepless night; the result — a sketch of a delicious opera based upon Pushkin's text. The next day I went to Shilovsky, who is now working post-haste at my sketch. You have no notion how crazy I am upon this subject."

Modeste, and those friends whom the composer sought for musical

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council, by no means echoed this enthusiasm. Pushkin's romantic "novel in verse" was a classic which had its place in Russian affections, but did it not lack every requirement of a successful "grand opera" — a chance for spectacle, for impressive scenery, costumes, declamation, exciting action? It was a simple tale of people such as were to be found in Russian fashionable circles early in the century — a tale of inner significance only — of stressful human emotions. But Tchaikovsky was truly alight with the subject, and not to be dissuaded. He asked for advice, but all that he really wanted was reassurance, and he could dispense even with that. His friends in 1877 probably looked upon this as a decided bit of independence on the part of a composer who, operatically speaking, was decidedly richer in endeavor than in solid achievement. He had made several attempts at the form with indifferent success.

But "Eugene Oniegin" drew Tchaikovsky on with an irresistible impulse. That impulse quite overrode all councils of caution, and as has been known to happen in such cases, ultimately proved to have been entirely right.

When Tchaikovsky composed with such conviction as this (and only



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about this opera and the Fourth Symphony, composed almost simultaneously, did he fill his letters with repeated expressions of confidence), there could be no doubt of the result. The early productions of "Eugene Oniegin" were, as predicted, ineffectual. The first performance (in Moscow, January 23, 1881) was in some respects satisfactory, but the applause signified a polite esteem for the composer rather than a response to the inner beauty of the rather featureless and even-tenored score. There were several performances by the Amateur Society at the Hall of the Nobility in St. Petersburg, in the spring of 1883, which hardly attracted public notice. There was a more skillful — in many ways an excellent — production in the same city at the Imperial Opera, October 31, 1884, Napravnik conducting. This time "Eugene Oniegin" had a measure of success, but Cui could write in the press of its "wearisome monotony," and not be alone in his opinion. He concluded that it was "still-born, absolutely valueless and weak." But the ugly duckling grew quickly into a swan as with repeated performances the unobtrusive but inescapable qualities of the opera became apparent to the world. It soon became one of the most successful operas in the Russian theatres, and remained so, bringing its composer an abounding fame, and assuring him a gratifying income for the rest of his days. In this way were the promptings of his "inmost being" vindicated.

The Oniegin of Pushkin's poem is a social lion, handsome, world-

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weary, disillusioned. His friend Lensky, a young idealist, unwisely introduces him to his fiancée, Olga Larin, and Olga's sister Tatiana, an innocent and romantic young girl who lives in a world of books and dreams. She is infatuated with Oniegin, writes a letter which is a confession of love, and induces her nurse to take it to him. Oniegin meets Tatiana in her garden. He is quite incapable of understanding her delicacy of character and feeling. He thanks her coldly for the letter, tells her he is not the marrying sort, and with some priggish moralizing about the need for maidenly reserve, he leaves her mortified and crushed. Oniegin flirts with Olga at a ball, is challenged by her financé, Lensky. In the duel which follows, Lensky is killed. Years later Oniegin, remorseful for the harm he has done, unexpectedly encounters Tatiana once more, and is surprised to find that she has become a beautiful and fashionable woman of the world, married to a much older man who worships her. Now Oniegin is infatuated with the lady to whom he once condescended, and declares his love. Tatiana is moved to an admission that her old feelings are reawakened, but dishonorable thoughts are impossible to her. She leaves him precipitately and forever.

Tchaikovsky once tried to describe to Madame von Meck what the character of Tatiana meant to him. "Tatiana is not merely a provincial 'Miss,' who falls in love with a dandy from the capital. She is a young and virginal being, untouched as yet by the realities of life, a creature of pure feminine beauty, a dreamy nature, ever seeking some vague ideal, and striving passionately to grasp it. So long as she finds nothing that resembles an ideal, she remains unsatisfied but tranquil. It needs only the appearance of a man who — at least externally —

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stands out from the commonplace surroundings in which she lives, and at once she imagines her ideal has come, and in her passion becomes oblivious of self. Pushkin has portrayed the power of this virginal love with such genius that – even in my childhood – it touched me to the quick. If the fire of inspiration really burned within me when I composed the 'Letter Scene,' it was Pushkin who kindled it."

The text of Tatiana's letter is here quoted in the translation of Babette Deutsch (as published in the collected works of Pushkin, edited by Yarmolinsky). The preceding soliloquy added in the libretto is not in Pushkin's text:

(Tatiana remains for a long time lost in thought; then rises with emotion, wearing an expression of fixed resolve) "Though I should die for it, I've sworn to live first my heart's longing. The silent hopes of years are coming to life; I hear the voice of passion." (She goes to the writing table, writes, then pauses) "No, that will not do. How am I to begin?" (She writes, and stops to read what she has written) "I write to you without thought. Punish me if you will; I shall submit. But if you have a single spark of pity, then you will not abandon me. First I resolved to keep my secret and never give shape to the words!" (She lays the letter aside) "In my heart my love must lie unspoken! – No – it cannot be so! Come what will, I must confess!" (Writes)

I write you, and my act is serving
As my confession. Why say more?
I know of what I am deserving –
That you should scorn me, or ignore.
But for my wretched fate preserving
A drop of pity, you'll forbear
To give me over to despair.
I first resolved upon refraining
From speech: you never would have learned
The secret shame with which I burned,
If there had been a hope remaining
That I should see you once a week
Or less, that I should hear you speak,
And answer with the barest greeting,
But have one thing, when you were gone,
One thing alone to think upon
For days, until another meeting.
But you're unsociable, they say,
The country, and its dulness, bore you;
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Why did you come to visit us?
Here in this village unfrequented,
Not knowing you, I would not thus
Have learned how hearts can be tormented.
I might (who knows?) have grown contented,
My girlish dreams forever stilled,
And found a partner in another,
And been a faithful wife and mother,
And loved the duties well fulfilled.

Another! . . . No, I could have given
My heart to one, and one alone!
It was decreed . . . the will of Heaven
Ordains it so: I am your own.
All my past life has had one meaning—
That I should meet you. God on High
Has sent you, and I shall be leaning
On your protection till I die . . .
You came in dreams: I feared to waken,
I loved your image even then;
I trembled at your glance, and when
You spoke, my very soul was shaken.
Only a dream? It could not be!
The moment that I saw you coming,
I burned, my pulses started drumming,
And my heart whispered: it is he!
Yes, deep within I had the feeling,
When at my tasks of charity,
Or when, the world about me reeling,
I looked for peace in prayer, kneeling,
That silently you spoke to me.

Just now, did I not see you flitting
Through the dim room where I am sitting,
To stand, dear vision, by my bed?
Was it not you who gently gave me
A word to solace and to save me:
The hope on which my heart is fed?
Are you a guardian angel to me?
Or but a tempter to undo me?
Dispel my doubts! My mind's awhirl;
Perhaps this is a mad delusion,
The folly of a simple girl:
Fate plans a different conclusion . . .
So be it! Now my destiny
Lies in your hands, for you to fashion;
Forgive the tears you wring from me,
I throw myself on your compassion . . .
Imagine: here I am alone,
With none to understand or cherish
My restless thoughts, and I must perish,
Stifled, in solitude, unknown.
I wait: when once your look has spoken,
The heart once more with hope will glow,
Or a deserved reproach will show
The painful dream forever broken!

Reread I cannot . . . I must end . . .
The fear, the shame, are past endurance . . .
Upon your honor I depend,
And lean upon it with assurance . . .

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EXCERPTS FROM "THE GOLDEN COCK," INTRODUCTION TO THE OPERA, AND MARCH (ACT III)

By NICHOLAS ANDREIEVITCH RIMSKY-KORSAKOV

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at St. Petersburg, June 21, 1908

"LE COQ D' OR," "The Golden Cock" (or "Cockerel"), was Rimsky-Korsakov's last work. He wrote the opera on a text by Vladimir Bielsky, an elaboration of Pushkin's fairy-tale, in 1906–07. A projected performance in that year was prevented by the government censor, who found this satire upon the monarchical system of government dangerous and unacceptable without numerous cuts in the text. The composer indignantly refused to alter his score in any particular, with the consequence that it was not performed until after his death.*

*The opera was first performed, privately, at the Solodovnikov Theatre, Moscow, on September 24, 1909. On May 24, 1914, Michel Fokine, having overcome objections of the composer's family, produced the work as an opera pantomime in which the singers were arranged in terraces at the right and left of the stage, while dancers, including Thamar Karsavina, who was the Queen, interpreted the parts. Excerpts from "The Golden Cock" were arranged as a suite. The Introduction and March were performed at these concerts on April 16, 1920, February 17, 1928, April 12, 1935. The first, third, and fourth movements were performed November 29, 1929.

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In the last paragraphs of his biography, which was completed August 22, 1906, Rimsky-Korsakov stated: "The thought that it is time to end my career as a composer, which has pursued me ever since I finished 'Kitej,' has not left me here. . . . I don't want to find myself in the ridiculous position of 'a singer who has lost his voice.' We shall see what time will bring. . . ." But Rimsky-Korsakov was not through with music. Within six weeks of his return to St. Petersburg, he had made a notation in his sketchbooks, which was to become the cock-crow theme in "The Golden Cock." V. V. Yastrebtsev, Rimsky-Korsakov's devoted and watchful friend, was pleased to find the composer deep in his new score by the middle of November. Progress on the opera was necessarily interrupted by the mounting of "Kitej" at St. Petersburg, and a trip to Paris for a festival of Russian orchestral concerts organized by Diaghilev, in which this composer appeared as conductor of his own music.* "The Golden Cock" was completed before the end of the year. The Introduction and March from "The Golden Cock" were performed on February 29, 1908, in Moscow under

*While in Paris, Rimsky-Korsakov listened to some "new and incomprehensible" music — the *"Poème de l'Extase"* of Scriabin, the *"Salomé"* of Strauss, and *"Pelléas et Mélisande."* Of the latter score, he said, "I will have nothing more to do with this music lest I should unhappily develop a liking for it."

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the direction of Felix Blumenfeld. When a performance of the opera of the objectionable text was forbidden in Russia, Rimsky-Korsakov arranged for a translation into French, with a Paris performance in view. Proofs of "The Golden Cock," which Rimsky-Korsakov corrected while at work on his book on orchestration, was the last music with which he was concerned, and occupied him on what proved to be his deathbed.

The orchestration of the Introduction introduces wood-winds in three's, two trumpets, two trombones, timpani, side drum, cymbals, glockenspiel, celesta, harp and strings. In the March, a trumpet in F, triangle and bass drum are added. An orchestral suite has been made from the music. The first movement includes the Introduction and extracts from the first act; the second and third movements, extracts from the second act; the fourth, extracts from the third act, including the Introduction, March, death of Dodon, and vanishing of the Queen.

It required a supersensitive government to take exception to Pushkin's poem, a satire upon a ridiculously ineffectual and entirely fantastic "King Dodon," ruler of a realm which never could have existed outside of fairy tales. The poem is quite brief, and in expanding it

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to operatic lengths, Bielsky added specific barbs at absolute monarchs which might well have been found disagreeably pointed in the Russia of 1909. Pushkin is said to have found his story in Washington Irving's "Legend of the Arabian Astrologer."

The king of Pushkin's tale, reaching old age, is through with zest for war and is ready to settle into a peaceful life, but the neighboring countries whom he has many times provoked with raids in the past are unreasonable enough to threaten him with invasion at any unexpected moment. His astrologer presents as a solution to his fears a golden cock which, upon a high perch, will give the warning crow if danger should approach. At last the cock gives the alarm of trouble in the east. The king dispatches his eldest son with an army, and when the cock later gives another warning, sends his other son with more troops. A third warning compels King Dodon to take the field himself. He comes upon a ravine strewn with the slaughtered remnants of his army. His two sons also lie dead, each slain by the sword of the other. The fair young Princess Shamakhan emerges smiling from her tent to receive him, and the aged potentate is quickly consoled. He returns with his new bride and is greeted by the populace, but is confronted by the astrologer who has come to demand his reward for the gift of the golden cock. For this reward he names the new Queen Shamakhan. The ruler, furious, strikes the wise man dead. The cock, descending from his

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perch, takes vengeance upon his master, and pierces the skull of the King with his beak, killing him. Pushkin concludes:

> Fairy tales, though far from true,
> Teach good lads a thing or two.

Bielsky added incidents more disturbing to the ruling powers. When the astrologer asks for his pledge in legal form, the king replies: "I don't know what you mean. My desires and caprices are the only laws in this place." When he first meets the Queen Shamakhan, he dances with her, and his old and fat person presents a ridiculous spectacle. As the royal pair return, the Chatelaine instructs the populace: "Jump and dance, grin and bow, but don't expect anything in return." At his death the unhappy people mourn him. "Our Prince, without a peer, was prudent, wise, and kind; his rage was terrible; he was often implacable; he treated us like dogs; but when his rage was once over, he was a Golden King. Oh, terrible disaster! Where shall we find another king?"

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SATURDAY EVENING, February 27, *at* 8:15 *o'clock*

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Mozart.....Serenade in D major (Koechel No. 320)

I. Adagio maestoso; Allegro con spirito
II. Minuetto: Allegretto
III. Concertante: Andante grazioso
IV. Rondo: Allegro ma non troppo
V. Andantino
VI. Minuetto
VII. Finale: presto

INTERMISSION

Shaporin...Symphony in C minor for Chorus and Orchestra, *Op.* 11

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II. "Dance": Allegro molto
III. "Lullaby": Lento
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Programme

WEBER Overture to "Oberon"

BEETHOVEN Concerto for Pianoforte in C minor, No. 3

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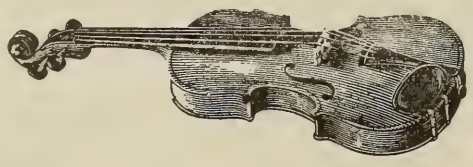
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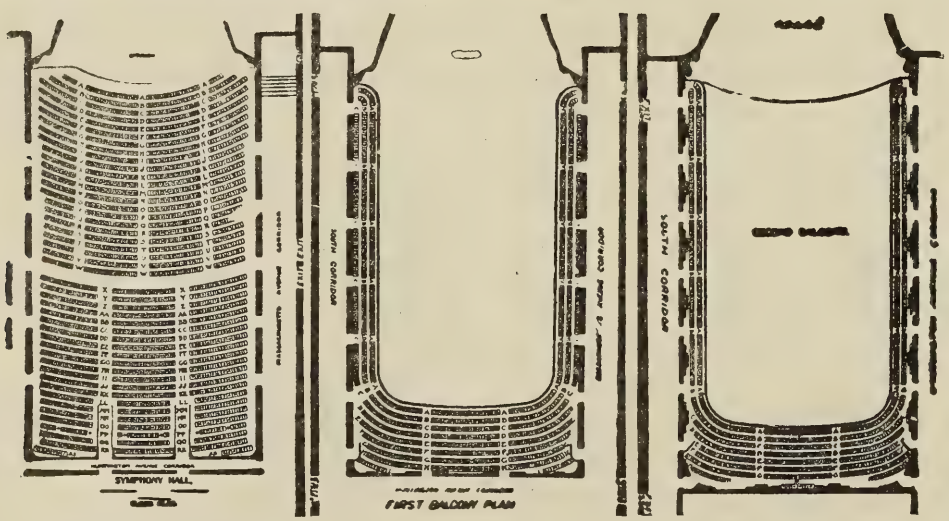
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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The Board of the Berkshire Symphonic Festival have undertaken to raise the necessary funds for a structure suitable for the performances, large enough to accommodate 5,000, to be designed in accord with the natural beauties of the site. Construction will begin this spring.

The season of 1937 will consist of six concerts by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, on Thursdays, Saturdays, and Sundays of the first two weeks in August.

It was in "Tanglewood" where Nathaniel Hawthorne lived when he wrote his "Tanglewood Tales," and made the first sketches for his novel, "The House of the Seven Gables." The estate, which is beautifully wooded, offers a fine view across Stockbridge Bowl towards Mt. Everett, the second highest peak in Massachusetts. Its gardens, surrounded by hemlock hedges, will make an open-air foyer for use during the intermissions.



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1. Music — Marguerite S. Pearson
2. Mount Pelee — Charles H. Woodbury
3. Mantle of Snow — A. T. Hibbard
4. Norse Fisherman — Frederick G. Hall
5. Clouds and Hills — William J. Kaula
6. Allegro — R. H. Ives Gammell
7. Wild Swans — Frank W. Benson
8. Day Dreams — Arthur Spear
9. The One in Yellow — William M. Paxton
10. Ponta Scopete — George L. Noyes
11. Peonies and Silver Bowl — H. Dudley Murphy
12. The Blue Vase — L. P. Thompson
13. The Breakers — Stanley W. Woodward
14. The Sisters — Marie Danforth Page

ALBAN BERG'S NEW CONCERTO

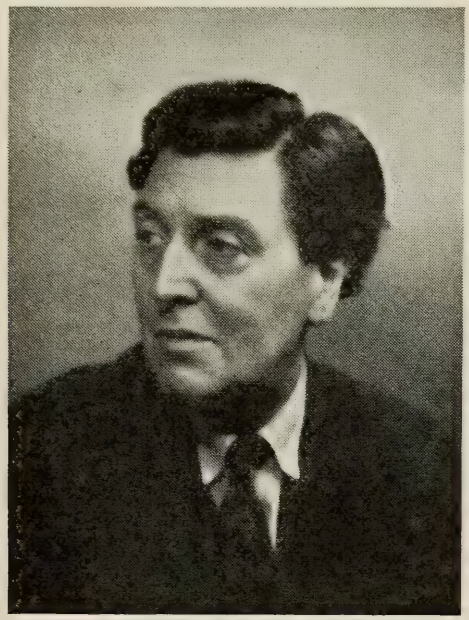
The violin concerto which Alban Berg completed just before his death a year ago last December, and which will have its first American performance when Louis Krasner appears as soloist at the next pair of Symphony concerts, has had several European performances and occasioned considerable comment. Alban Berg composed the score under the stress of emotion at the news of the death of his youthful friend, Manon Gropius, the step-daughter of Gustav Mahler. He introduced before the close a chorale *"Es ist genug!"* from a cantata of Bach, preserving the original harmonies and fitting them into his own twelve-tone scheme. This curious admixture has caused much interested comment.

Erwin Stein was one of the authorities who discussed the degree of modi-

fication of the Schönbergian twelve-tone style in the last work of Berg:

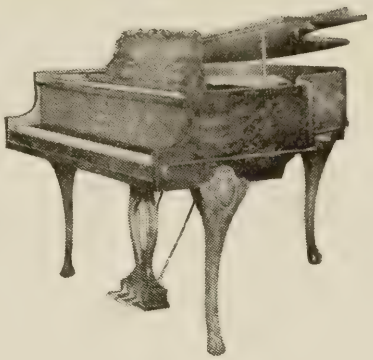
"Alban Berg has composed a violin concerto which, with its wealth of lovely harmonies and balance of stylistic tendencies, will win over many recent opponents to modern music. It forms a bridge between tonal music and compositions on the twelve-tone scale inaugurated by Schönberg and so often wrongly labeled with the catch-phrase 'atonal.'

"In his new work, Berg once more keeps strictly to the fundamentals of Schönberg's technique of composition.



Nevertheless, it contains elements that are borrowed from the tonal, that is to say, from music written in a definite key, and which tend to a convergence of both styles. This is no novelty in the history of music. One often finds stylistic contrasts united in a piece of music, for instance when our classicists introduce fugal episodes into a movement that is otherwise different in style. A most ingenious example of this combination of different styles is indeed to be found in the last movement of Mozart's 'Jupiter' Symphony."

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FRIDAY AFTERNOON, FEBRUARY 26, *at* 2:30 *o'clock*

SATURDAY EVENING, FEBRUARY 27, *at* 8:15 *o'clock*

RICHARD BURGIN, *Conducting*

WEBER..... Overture to "Oberon"

MOZART.....Serenade in D major (Koechel No. 320)

Adagio maestoso; Allegro con spirito
Minuetto
Concertante: Andante grazioso
Rondo: Allegro ma non troppo
Andantino
Finale: presto

(*First performances at these concerts*)

INTERMISSION

SHAPORIN...Symphony in C minor for Chorus and Orchestra, *Op.* 11

I. "Legend": Risoluto—allegro molto
II. "Dance": Allegro molto
III. "Lullaby": Lento
IV. "Campaign": Moderato

(First performances in America)

CECILIA SOCIETY, ARTHUR FIEDLER, *Conductor*

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OVERTURE TO THE OPERA "OBERON" *

By CARL MARIA VON WEBER

Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826

AT THE end of the manuscript score of the romantic opera "Oberon, or The Elf-King's Oath," which Weber completed in London on April 9, 1826, the composer wrote the customary words *"Soli Deo Gloria!"*

Weber had good reasons to offer this exclamation of pious relief. The text of the opera had been hurried to him act by act for composition. Its production at the Covent Garden on April 12 was but three days away. He had been compelled to work in great haste and likewise to learn English, for the libretto of James Robinson Planché was in that language.† The plot was as involved, as most opera plots were apt to be at that time. He objected in a letter to the librettist, "The intermixing of so many principal actors who do not sing – the omission of the music in the most important moments – all these things deprive our 'Oberon' of the title of an opera, and will make

* Last performed at these concerts October 21, 1932.

† Weber, in "one hundred and fifty-three lessons," made himself sufficiently familiar with English for the purposes of composing "Oberon." He could express himself in letters to Planché at length and clearly, if not accurately. When Planché sent him a French translation of the text, he answered: "I thank you obligingly for your goodness of having translated the verses in French; but it was not so necessary, because I am, though yet a weak, however a diligent student of the English language."

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him [*sic*] unfit for all other theatres in Europe, which is a very bad thing for me, but – *passons là-dessus.*"

On top of this series of tribulations Weber was a very sick man. His system was so wasted with tuberculosis that he fulfilled his many obligations only with great effort. He knew that a sentence of death hung over him, and he undertook the English opera for the gold it would bring to his wife and children. When his friend Gubitz, in Berlin, tried to dissuade him from undertaking the journey to London, he answered: "Whether I can or no, I must. Money must be made for my family – money, man. I am going to London to die there. Not a word! I know it as well as you." The completion of the last act of "Oberon" was indeed a race with death. As his son and biographer, Max Maria von Weber wrote, "All the light and life and freshness and geniality of the work gushed forth from the brain of a weak, sick, bowed-down, irritated man, who was shattered by an incessant cough, who sat at his work table wrapped up in furs, with his swollen feet in wadded velvet boots, and yet shivered with cold in his heated room; as though the genius which created all had nothing in common with the poor suffering body."

When he led performances for the fee they would bring, ladies, observing his condition, would shower him the next day with lozenges and jellies, but nothing was done really to spare him; over-adulation



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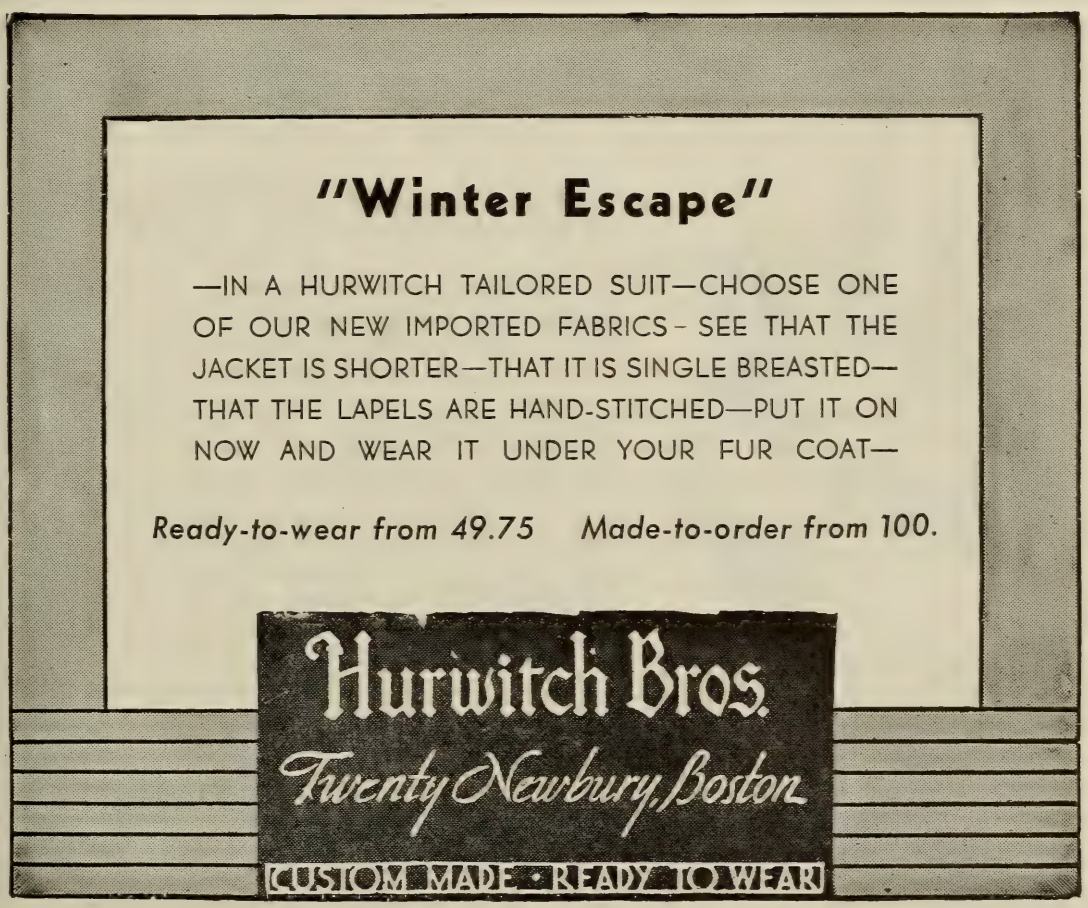
Elizabeth Arden

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hastened the end. He died in London within two months of the first performance of "Oberon," which he led at the Covent Garden, April 12, 1826.

Max Maria von Weber wrote as follows about the Overture:

"Although the opera may bear unmistakable traces of weariness and haste, and sad marks of the spur applied to the composer's flagging genius, and may thus display Weber's mannerisms more than any other of his works, yet that great symphonic introduction to the whole, the Overture, which was completed only two months before his death, soars triumphantly over the influence of the deadly faintness lying heavy on him, and the pressure of outward circumstances. This Overture is inferior to none of his others in life, fire, freshness, and wealth of ideas. Combined with those of *'Der Freischütz* and *'Euryanthe,'* and his 'Jubilee' Overture, it forms a magnificent constellation, each star in which shines with a different light, but yet with co-equal splendor. From first to last, the Overture to 'Oberon' is in most intimate sympathy with the subject. Every picture of the drama is mirrored forth in it — the world of elves and spirits; the pomp and pride of chivalry and romance; glowing love struggling against slavery, elemental might, separation, and death; the majesty of Oriental enchantment. It has been asserted that Weber went too far, in this Overture, in his conglomeration of various musical intentions. . . . But still the Overture to Oberon will always remain a monument of strength to the fame of the dramatic, romantic composer."



SERENADE IN D MAJOR (KOECHEL NO. 320)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

MOZART'S contemporaries expected from him, as from any musician of high standing, an inexhaustible fertility in deft music, which could be ordered at will by the prosperous citizens, for their entertainments. The *"Unterhaltungsmusik"* would grace the festivities at a wedding, or offer pleasing interludes to the good wine and conversation at table. It might help celebrate the "name day" of some prominent personage, with perhaps a serenade in a garden where a small group of wind players, with *"Nachtmusik"* composed for the occasion, would make an evening party quite charming. Divertimenti, serenades, cassations, Mozart provided on the shortest notice (Koechel's catalogue lists thirty-three of them as surviving). A standing wonder of Mozart's genius was that he often gave something infinitely better than was asked of him — that he now and then squandered on these frequent and passing gaieties some of his truly precious and undying musical thoughts.

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were usually intended for outdoor performances. Yet Mozart used varying combinations, sometimes scoring his pieces for winds only, sometimes for strings, and sometimes – as here – for wind and strings combined. This serenade requires two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, two violins, and a single part each for viola and string bass. The first movement and the *finale* utilize all the instruments in a brilliant ensemble save for the flutes which are reserved for individual treatment in the first minuet, the *concertante,* and the rondo.

The first *allegro* is introduced by six bars, *adagio maestoso.* The second minuet (which in the present performances replaces the first in this position) is without flutes, with the exception that in the first of the two trios there is a part indicated for flautino, with the staff left blank. It is a matter for conjecture whether the player of this instrument was allowed to fill in this part at his own discretion. The first trio is in notation for strings only; the second trio adds oboes, and a "post" horn: the only instance in the Serenade where the horn has other than a merely sustaining part.

After this are two movements in *concertante* form. The usual doubling between wood winds and strings ceases. In the *andante grazioso,* entitled *"concertante,"* the two flutes, two oboes, and bassoons are treated with great freedom in five independently moving parts, at times contrapuntal, at times matched in thirds. An episode of the

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andante grazioso is a cadenza in five voices. Otto Jahn notes that the two *concertante* movements "are elaborated with great care and accuracy, and are clear and perspicuous as well as tender and graceful; the rondo is somewhat lighter in tone than the first movement. Of bravura, properly so called, there is none to be found, and the ornamental passages are confined to moderate amplifications of the melodies. The instruments are solo in that they bear the principal part throughout, *concertante* in that they emulate each other in manifold and changing combinations; their strife is playful, with sometimes almost a mischievous tone."*

The *Andantino* is also written freely in voice motion, but omits the flutes and gives a leading rôle to the stringed instruments, while the wind instruments are used for the etching in of detail. Jahn further notes a contrast of mood in the *Andantino,* in which he discerns a "serious melancholy" following upon the "light and sunshiny mood of the two previous movements."

The closing *presto,* like the opening movement, is developed at length.

"The melodies and subjects of these works," Jahn adds, referring to the music of this period, "show unmistakable progress; they are of maturer invention, have more musical substance, if the expression may be allowed, more delicacy and nobility of apprehension. Tech-

* Jahn remarked that André possessed a copy of these two pieces, inscribed by Mozart *"Sinfonia Concertante,"* as if for special performance at a concert in Vienna, March 20, 1783.



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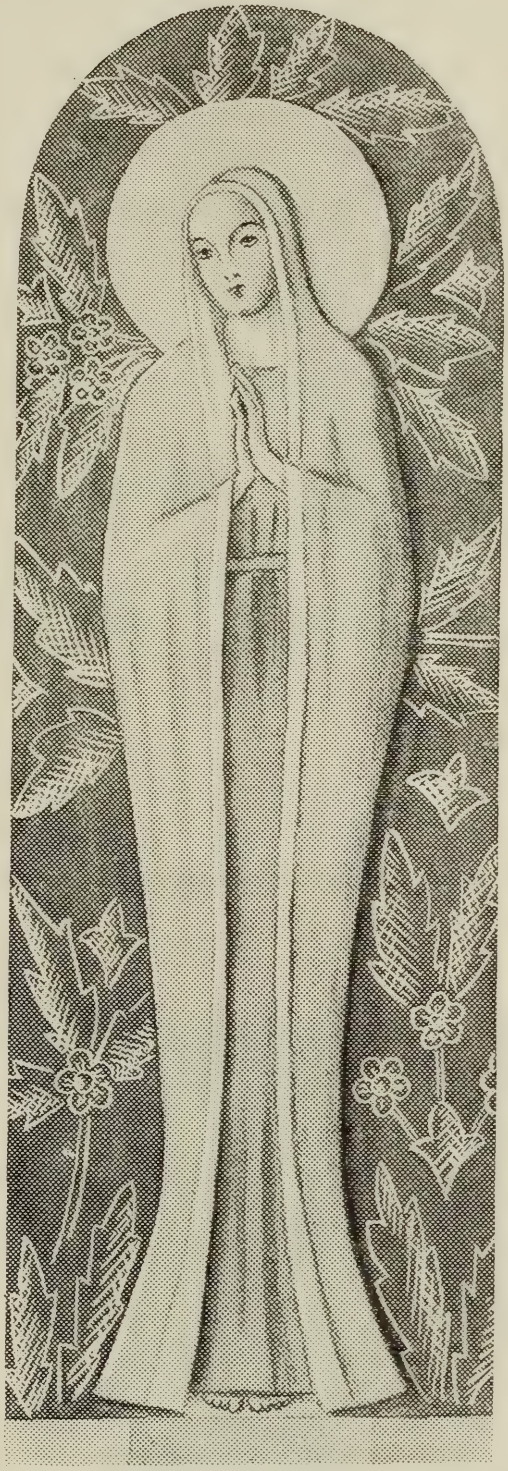
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nical progress is visible in the greater freedom of the contrapuntal treatment, which had already been fully developed in Mozart's vocal compositions. This is most obvious in those parts where thematic elaboration predominates, which are richer and freer than hitherto. But, above all, we recognize Mozart's sure tact in preserving the limits that prevent the interest in the different combinations of counterpoint to which a motive can be subjected from becoming essentially technical, and losing its artistic character."

This Serenade is inscribed "1779," and therefore belongs to its composer's twenty-third year, to the last part of his residence at Salzburg, for which town indeed he wrote the larger part of his suites of this sort. It was an unhappy year for him. He had just lost his mother. His love for Aloysia Weber had come to naught. Nevertheless, when he returned to his native town from Paris, his father received him in the new abode he had found, and the family feasted as cheerfully as they might upon roast capons. Mozart continued to produce music industriously, although, having seen something of the large capitals, he was restive under the provincialism of Salzburg. "When I play in Salzburg, or when any of my compositions are performed," so he wrote to his father a little later, "the audience might just as well be chairs or tables." And Mozart went on to say that,

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loving work far more than idleness, nevertheless the want of congenial intercourse and inspiring surroundings made it often impossible for him to begin upon a composition. "And why? Because my mind is not at ease." In another letter he wrote, "To dawdle away one's youth in such a wretched hole is sad enough and harmful besides." His surroundings at Salzburg certainly did not prevent Mozart from composing quantities of beautiful music. Most of the serenades and divertimenti were written for Salzburg. In Vienna there seems to have been less frequent call for pieces of this kind, although the wealthier families would often keep a band for such purposes, and the Emperor Joseph liked to have music played during those meals which he held in the imperial pleasure gardens. Hostelries of the better class also retained groups of musicians for *"harmoniemusik,"* with which their guests were entertained at table. Generally speaking, Mozart must have found far better musicians to perform this sort of music after he had moved to Vienna.

The way in which serenade-making fitted into Mozart's life is illustrated by the following letter which he wrote to his father from Vienna (November 3, 1781): "I must apologise for not writing by the last post; it fell just on my birthday (October 31), and the early part of the day was given to my devotions. Afterwards, when I should

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have written, a shower of congratulations came and prevented me. At twelve o'clock I drove to the Leopoldstadt, to the Baroness Waldstädten, where I spent the day. At eleven o'clock at night I was greeted by a serenade for two clarinets, two horns, and two bassoons, of my own composition. I had composed it on St. Theresa's day (October 15) for the sister of Frau von Hickl (the portrait-painter's wife), and it was then performed for the first time. The six gentlemen who execute such pieces are poor fellows, but they play very well together, especially the first clarinet and the two horns. The chief reason I wrote it was to let Herr von Strack (who goes there daily) hear something of mine, and on this account I made it rather serious. It was very much admired. It was played in three different places on St. Theresa's night. When people had had enough of it in one place they went to another, and got paid over again."

The distinction between serenades, divertimenti, and cassations seems to have consisted mainly in the purpose for which they were intended. Each was a loosely strung together suite of movements, mostly in dance form and often beginning with a march. The movements are often symphonically developed. The successive numbers



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may have been intended to fill in the recurring pauses in the particular festivity for which they were written. The serenade was usually intended to be played in the evening, and in the open air (the piece which Mozart named *"Eine Kleine Nachtmusik"* is of the same character). The serenade was a time-honored form allied with the *Ständchen,* which was performed under a window in honor of the person who dwelt within. The group was usually wind instruments, and often limited to six players.

H. E. Krehbiel has written with discernment on this department of Mozart's art. "The divertimenti and cassations were written for indoors as well as outdoor entertainment by day, the serenades for outdoor entertainment by night. In the last part of the eighteenth century it was still as customary as it had been in the sixteenth, for a lover to bring the tribute of a musical performance to his mistress. . . . Frequently musicians were hired, and the tribute took the form of a nocturnal concert. In Shakespeare's 'Two Gentlemen of Verona,' Proteus, prompting Thurio what to do to win Silvia's love, says:

> Visit by night your lady's chamber window
> With some sweet concert; to their instruments
> Tune a deploring dump; the night's dead silence
> Will well become such sweet complaining grievance.

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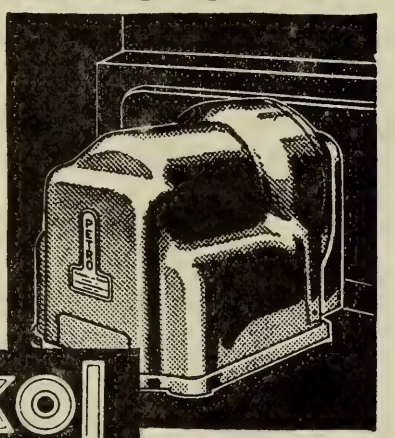
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It was for such purposes that the serenade was invented as an instrumental form. Sir Thurio's musicians were to play out of doors, and therefore they would have used wind instruments. The oldest serenades were composed for oboes and bassoons. Afterward viols were added, and, as may be guessed from the example before us, if the occasion called for it, strings alone were thought to suffice. The serenades, down to the time of Beethoven, as we may observe in his Trio Op. 8, opened with a march, to the strains of which we may imagine the musicians approaching the lady's chamber window. Then came a minuet, to prepare her ear for the 'deploring dump' which followed — the dump of Shakespeare's day, like the dumka of ours (with which it may have etymological association), being a mournful or pathetic piece of music happily characterized by the poet as a 'sweet complaining grievance.' Then followed another piece, in merry tempo and rhythm; then a second *adagio,* and the entertainment ended with an *allegro,* generally in march rhythm, to which we fancy the musicians departing."

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"AT KLIN," wrote Nicolas Slonimsky, describing his visit to Russia in the summer of 1935,* "I proceeded to the Tchaikovsky museum and arranged to see the manuscripts. While absorbed in the original of *'Pique Dame,'* I met a stocky, bald man, Yuri Shaporin, a symphonist now making his mark, who also was staying in Klin, working at his opera, 'The Decembrists.' † with a professional lack of dignity I attacked him, and he willingly played for me and discussed his own music and familiar technical matters. His Symphony, very Russian, built on a large scale, has been heard in London, and his name is often mentioned with Shostakovitch's. But what a contrast!

* "Russia Revisited," from *Modern Music,* November-December, 1935.

† "The Decembrists" is based upon a libretto by Alexei Tolstoy, and it describes that episode of December 1825 when a number of officers made a demonstration of protest in the Senate Square of St. Petersburg against the autocratic domination of the new Czar Nicholas I, and were shot down by the Imperial Guards for their pains. Pushkin, who was sympathetic to this movement, and whose friends implicated in it were exiled to Siberia, wrote his "Message to Siberia" upon this episode.

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In answer to a request, the composer wrote a letter describing his career and his symphony, and this letter Mr. Slonimsky here translates:

"I was born in 1889, in the city of Glukhov in the Ukraine. I have both Russian and Ukrainian blood in me, and my maternal grandmother was Czech. My father, a painter, was the illegitimate son of a land-owner and a serf, my mother was of the Tumansky family, a niece of the poet Vasily Tumansky, friend of Pushkin. Pushkin, as it is known, dedicated one of his poems to Tumansky, and mentions his name in 'Eugene Oniegin.' When my father was not busy with his painting, he studied music and even composed for the piano and the voice; he had a number of works on the theory of music in his library. He played beautifully on a twelve-string guitar, and sang to its accompaniment. It was from my father that I learned Russian and Ukrainian songs. My mother was a brilliant pianist, a pupil of Nicholas Rubinstein, and I still remember how superbly she played Chopin's E minor waltz.

"Chernigov and Poltava were the scenes of my childhood. I knew

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Ukrainian songs even better than Russian. When, in later years, I happened to work over the music for Mikitenko's play 'The Dictator,' presented in Leningrad, I made use of these Ukrainian melodies.

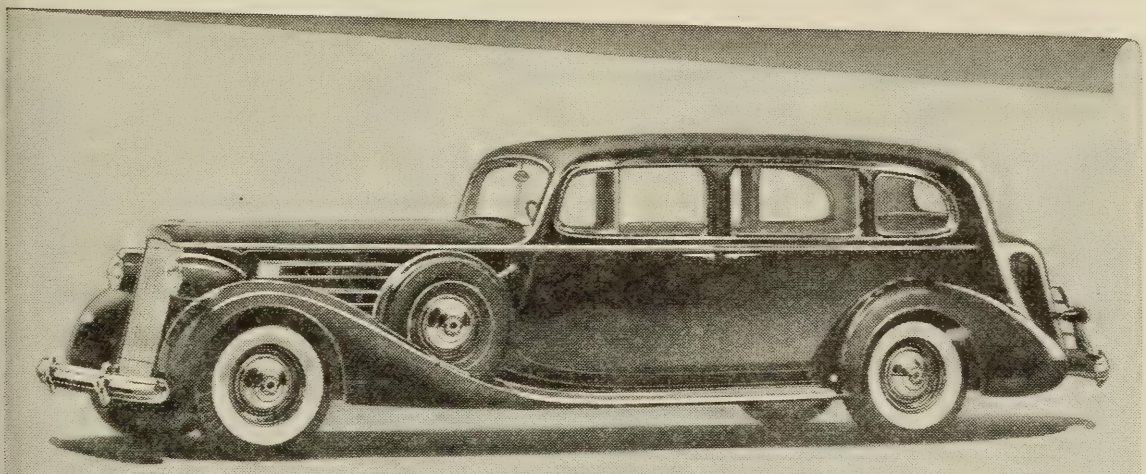
"My father died about the time I was to enter the high school in Glukhov, which I finished in 1906. While at high school I learned how to play the 'cello, took part in the orchestra which, I recall, performed my 'waltz' (the conductor raged at the lack of symmetry in its construction and said to the orchestra: 'That is not a waltz, this is a diabolical abomination'). I also was conductor of the high school chorus.

"Heeding the advice of the family, I entered the university upon graduation from high school, in order to get a 'finished education.' I studied at the Kiev University and later at the St. Petersburg University. In Kiev I met the Ukrainian composer N. V. Lisenko, who advised me to begin my studies with Rimsky-Korsakov, but Rimsky-Korsakov died in 1908. I had to go through a very unfortunate experience with an instructor whom I do not wish to name, but who held me back rather than helped me forward, as a composer. In 1913 I entered the St. Petersburg Conservatory.

"My teacher, Professor N. A. Sokolov, was a pupil of Rimsky-Korsakov, and followed his methods for composition technique, placing emphasis on thematic matter and variation methods in its development. A certain static aspect of the musical language of Korsakov (for

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example, his tendency to literal reproduction of a musical phrase a third higher) was organically alien to me. The great symphonic inspiration of Borodin was closer to my heart.

"I finished my studies at the conservatory in 1918. My memories of my conservatory days are dull, and creatively it was a period of somnolence. It took a great deal of effort to shake off the academic atmosphere that weighed heavily on me. As a composer in the true sense of the word, I belong entirely to post-Revolutionary years.

"My work with the Leningrad theaters, especially with the State Academic Dramatic Theater, took ten years of my life. Knowledge of the stage has been beneficial in my independent symphonic compositions. But there were several drawbacks. Almost all of us Soviet composers felt the sway of theater music during the first years of the Revolution; yet writing incidental music was harmful to free creative development. There is no doubt that the progress of Soviet music during the past few years is partly due to its gradual divorce from the theater, and the return to independent composition.

"But I do not wish to disclaim all I wrote for the theater. First of all, there is a jocular suite 'The Flea' (1928) to a play of the same name (1926) by Zamyatin, based on Leskov's novel 'Levsha' (The Left-Handed). The first and second piano sonatas (1924 and 1927

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respectively) are also connected with my theatrical activity. Thus, in the *Finale* of the First Sonata, I used musical material from my children's fairy tale 'The Fire-bird,' and in the *Andante* of the Second Sonata I used material from incidental music to Byron's 'Sardanapalus.'

"My 'Symphony' was originally conceived as a piano concerto, but gradually outgrew that form. The embryonic sketches were made in 1926, and the symphony as a whole was completed in 1931–32. In this symphony I have tried to show the development of 'the fate of a human being in a great historical upheaval.' It portrays the gradual transformation of individual consciousness in the process of acceptance of Revolution. The first part is the 'Past' – that which is gone, and is no more. In this 'Past,' however, there are seeds of revolutionary consciousness. It is reflected, thematically, in the first part of the symphony in which I use, in a modified form, a civil war song, 'Little Apple, whither are you rolling? If you go too far, you won't come back.' * I treat this song in tragic tones.

* "Yablochko," however, was current and popular before the civil war period.



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"The second part is called *'Plyas'* (Dance). Some Soviet critics have reproached me with the fact that the elemental impulsiveness inherent in this part tends to show my interpretation of the Revolution itself as an anarchistic phenomenon. In actual fact, it is a realistic intermezzo with an emphasis on rhythmic power.

"The third part is 'Lullaby.' In it the feminine element seems to dominate. This part may be the point of departure for my 'lyrical symphony' which I have to write some day. The fourth part is the 'March.' The thought behind the word 'March' is that the revolution is an ever moving process.

"My 'Symphony' has been performed in Moscow, Leningrad, in Vienna, and in London.

"I am now engaged in the composition of an opera, 'The Decembrists,' which is nearing completion.

"From 1924 to 1929 I was a member of the board of the Drama and Music Union. From December 1926 to 1929 I was president of the Association of Contemporary Music. During my tenure of office, the rival Circle of New Music joined the Association. From 1927 to 1931 I was president of the Leningrad music publishing house, the 'Tritone.'

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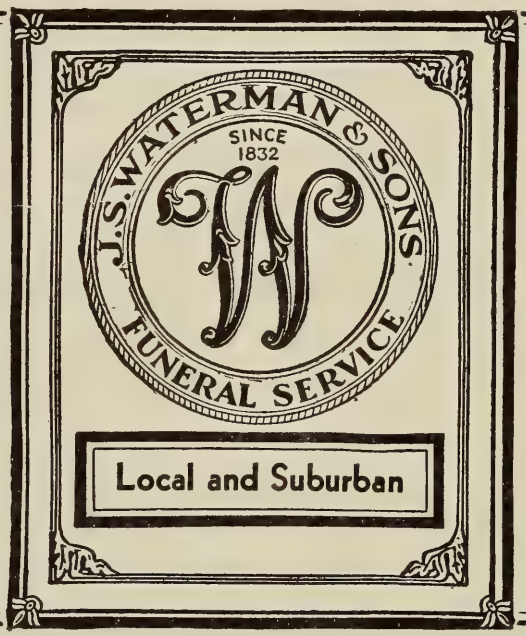
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The Symphony in C minor had its first performance on May 11, 1933, at the Bolshoi Theatre in Moscow. It was given at the concerts of the B. B. C. Orchestra in London at Queens Hall, January 23, 1935, when Albert Coates conducted.

Shaporin calls for large orchestral forces, including a chorus which sings wordless notes. The regular orchestra consists of three flutes and two piccolos, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contra-bassoon, four horns, three trumpets, four trombones, tuba, timpani, cymbals, bass drum, military drum, tambourine, triangle, bells, celesta, two harps, piano and strings. In the *finale* he introduces an additional brass band of four cornets, four horns, two tenor tubas and bass tuba.



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The chorus is used in the first movement, the slow movement (*Berceuse*), and the *finale.*

Edwin Evans prepared an analysis of the Symphony for the London performance. It is here quoted in compressed form:

"The first movement is preceded by a short Introduction which opens *risoluto* with a vigorous phrase played by the strings and woodwind. It has been compared to the speech of an orator. At the twelfth bar, the tempo changes to *allegro ma non troppo,* and the movement begins. Against a background of flutes, muted trumpets, lower strings and harps the violas present an extended subject. When this theme and its continuation are completed, the tempo quickens slightly and we hear a succession of angry ferocious motifs, suggesting that the outlook has become more warlike. Then, on a change to *allegro sostenuto,* the chorus makes its entry with a theme which is characteristically Russian, and has in fact a Moussorgskyish flavor. This is worked up to a marital climax which may be said to end the first section of the movement — though the orthodox divisions are not strictly observed. This is an episode, *grave marziale,* in a strong rhythm, after which the chorus re-enters. . . . Presently the tempo broadens, *allargando,* to *lento,* with a recitative for clarinet, after

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which [there is a recurrence of earlier themes]. This is the beginning of the recapitulation. . . . After the final climax, the excitement subsides and the tempo quietens as the chorus give out a new theme, bringing the movement to an end.

"The Dance, which has been said to present some analogy with a chorus of drunken peasants in Shaporin's opera, 'The Decembrists,' opens *allegro molto* on the lower strings and lower wood wind. This is expanded and worked up rhythmically. Presently there appears a motif which is of much importance as a factor in the sequel, which consists mainly of rhythmic development. After a time *cor anglais* and bassoon introduce a new theme against flutes, strings and harps. This completes the material of the first part of the Scherzo, of which Chemodanov says: 'Capricious rhythms and unexpected accentuation express the play of the unbridled elements, carefree abandon.' The Trio commences *tranquillo,* over a drone bass (E and B) on the 'celli. . . . The first section of the Scherzo is now resumed, more vigorously than before; the *allegro molto* prevails to the end.

"The slow movement has somewhat the nature of a Nocturne. It opens in an impressionistic orchestral background formed of violins and celesta, joined by muted violas, with flute and oboe. To this, fragmentary motives are contributed by the bass clarinet. This is con-

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tinued until the chorus enters. The movement is now worked up to a *più mosso* with rich orchestral coloring supplied by celesta, harps, piano, wood wind and chorus. The opening figuration then returns, a derivative theme being contributed by the solo oboe. The conclusion is not long delayed.

"The Finale opens *Moderato* with a rhythmic figure on the bassoons and lower strings, against which the chorus enter *'pp.'* This leads to a *poco cantabile* for chorus and muted trumpets. The brass band makes an early entrance, but with preparatory rather than definite phrases. The whole has the effect of combining the spirit of the first movement — with which there are certain thematic resemblances — with a feeling of expectation. The tension is increased, but before it reaches its height a return is made to the opening, in modified form, followed by a change to *Andante sostenuto* and an entrance of the piano. The lyrical mood communicates itself to the orchestra, but its meditation does not endure. Soon the main movement is resumed, *risoluto,* and worked up to a martial theme which enters *pesante.* Now the brass band heralds the culmination of the movement with martial call. The chorus is caught up in the general feeling of anticipation. The

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excitement is worked up to fever pitch, and then, at the climax, the March bursts forth with all the full force of orchestra, brass band, and chorus. What follows is mainly coda, in which the anacrusis of the climactic theme, treated imitatively, serves an effective purpose."

Describing the London performance, Basil Maine (as correspondent of *Musical America*), remarked that it caused something of a sensation, and that its value as music pure and simple was made rather difficult to arrive at by a dense surrounding verbiage about its programme and its extra-musical significations. "It is always a pity when politics and art are forced to become bedfellows. One or the other is certain to be either kicked out of bed or left uncovered and shivering on the edge." Apart from various extravagant claims for him, Mr. Maine was willing to concede "that Shaporin has a genuinely musical mind, that he can create a mood and charge it with almost unbearable intensity, and that he has skill in deploying his forces. His use of a chorus is for the extension of the tonal scheme. This is apparent, not merely because the chorus sings no words – for that device has often been used: by Delius, for example, in order to heighten the atmosphere – but because of the quite remarkable blending of choral and

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orchestral tones which is effected." This writer found that the "bold, thematic material" of the first movement "carries almost a visual effect. 'Dance' is the title of the second movement, which, of course, is the scherzo of the symphony, a barbaric, brightly colored scherzo, with a contrasted trio episode. The slow movement is 'Lullaby,' in which the composer permits himself an interval in which to collect his thoughts after so great a turbulence. The Finale, like the other C minor Symphony, is in a triumphant mood. It is called 'Campaign,' and leaves no shadow of a doubt in the mind as to the thorough success of the operations."

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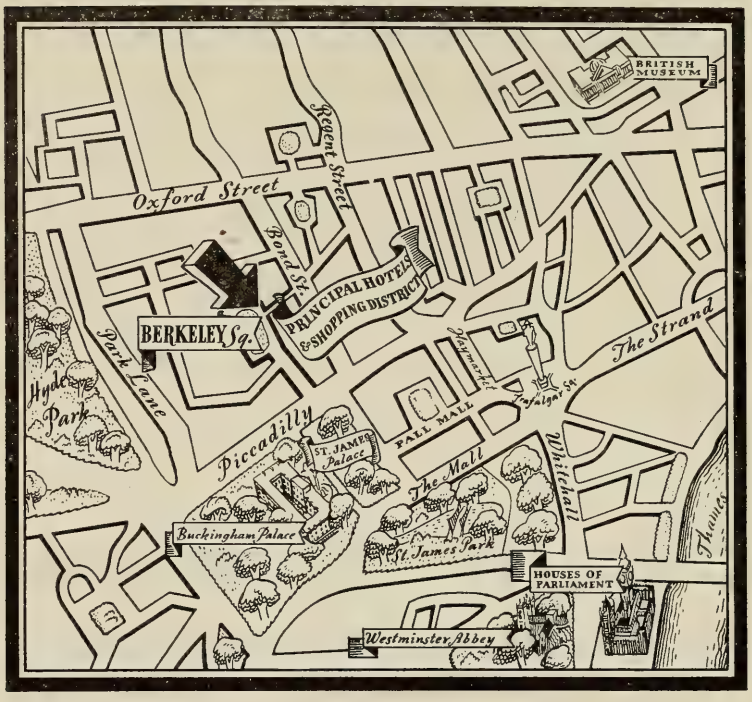


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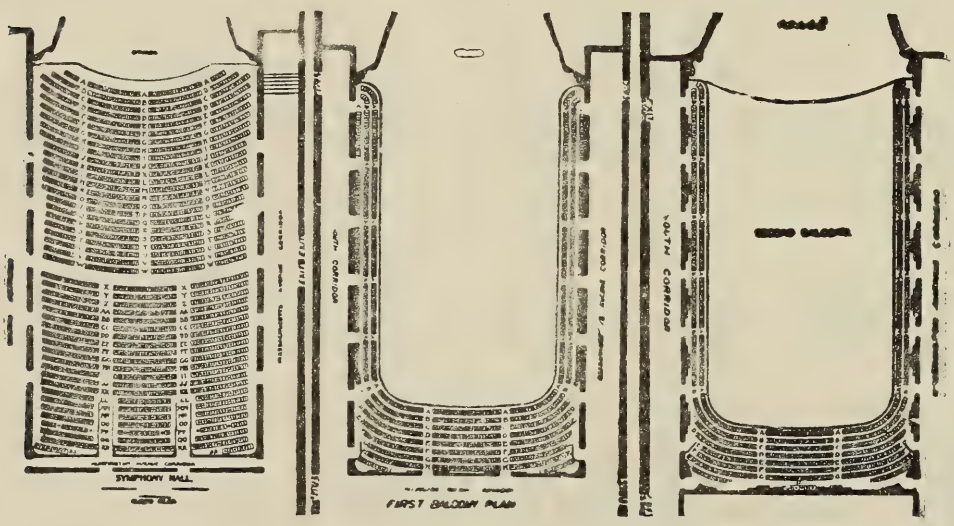
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Fritz Lechner, who will sing in America for the first time at this performance, has an enviable reputation on the continent, where he has performed in Stravinsky's "Les Noces," and "L'Histoire du Soldat," Milhaud's "Le Pauvre Matelot," Purcell's "The Fairy Queen," and the Requiem of Fauré under Erich Kleiber. During the World Exposition at Brussels, last July, he sang in the première of Van Durme's "Remous." Under the direction of Leo Blech, he has appeared with Frieda Leider, Emanuel List, Charles Kullman — who made such an extraordinary "Walther" in the Metropolitan Opera's recent performance of Wagner's "Die Meistersinger" — and many others in the German radio series, *"Berlin Singt."*

The "Passion" will again be divided into afternoon and evening sessions, with a suitable interval between the two parts.

SERPENTS IN THE COLLECTION OF OLD INSTRUMENTS

The serpent, which is an ancestor of the modern bassoon, is well represented in the Casadésus Collection. A military serpent, made for the French horse-soldiers of the eighteenth century, is a particularly beautiful specimen, and is illustrated on next page. The Venetian serpent, an admirable instrument of the Italian Renaissance, signed *Pellegrino de Azzi Venetia,* has a curious history.

As long ago as 1894, while he was visiting the house of a celebrated collector, Henri Casadésus was struck by the beauty of this instrument. He did not contemplate at this time the possibility of some day becoming the owner of it. However, he watched it lovingly until, after the death of M. Savoy, the heirs sold a large part of the collection, keeping back for better opportunities certain remarkable pieces, of which this was one. It was in 1923 that the sale of the

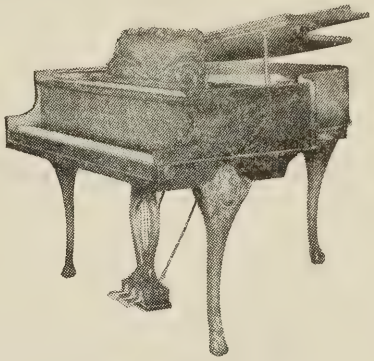
last instruments took place in the *Hôtel des Ventes* in Paris. All the greatest collectors and buyers were assembled, and Casadésus followed the bidding with agony. He attended this sale not only on his own account, but also to acquire several instruments which the Duchess of Grammont had requested him to buy for her palace in Venice.

At the moment when the Venetian serpent was put up at auction, Casadésus, in the measure of his means, sought it to his utmost, but he was outbidden in such a manner by a young American lady that he was obliged to give it up.



Broken-hearted, he went to the Duchess of Grammont to carry her the instruments he had bought for her, and was astonished to see the famous serpent in a glass case. The Duchess explained to him that one of her American friends had just presented it to her, but, in spite of the decorative beauty of the instrument, she found it difficult to include in the grouping of the collection she wished to make. An exchange was immediately concluded, and the famous serpent, so longed-for, took its place beside the other reptiles of its class, which form a complete and rare collection.

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Born at Vienna, September 13, 1874

THE Prelude for organ in E-flat and the Fugue in the same key occur as the opening and the closing numbers in the third book of Bach's *Clavierübung*. Intervening are twenty-one movements, mostly in the form of chorales treated for organ. Bach began publishing the collection known as the *Clavierübung* in 1726. The third part, published in 1739, puts the date of this Prelude and Fugue in the final, the Leipzig period of his life. Whether Bach performed the Prelude and Fugue together is a matter for conjecture. They are so joined in the edition of his works by Griepenkerl and Roitsch. Griepenkerl took his authority from the word of Forkel, who in turn got it by word of mouth from the sons of Bach.

The Fugue has acquired the title "St. Anne's Fugue" from the similarity of its subject to the opening phrase of the church tune called

* Performed at these concerts February 28, and March 28, 1930, December 19, 1930 and January 12, 1934.

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Dr. Albert Schweitzer gives this interpretation of its three-fold aspect: "The triple fugue is a symbol of the Trinity. The same theme recurs in three connected fugues, but each time with another personality. The first fugue is calm and majestic, with an absolutely uniform movement throughout; in the second the theme seems to be disguised and is only occasionally recognizable in its true shape, as if to suggest the divine assumption of an earthly form; into the third it is transformed into rushing sixteenth notes, as if the Pentecostal wind were coming roaring from Heaven."



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Arnold Schönberg's transcription was first performed in Vienna in the season of 1929–30, under the conductorship of Anton Webern. At that time, Erwin Stein described it as "an idealization of the organ's tone," pointing out that its colors suggest the registers of the organ.

"It goes much further than registering can go. The whole structure and the functions therein of thematic materials are brought out by the scoring; and thus both main lines and details are clearly and plastically exposed. For instance, each one of the three themes of the triple fugue is given out by a definite instrumental group, contrasting with the other two — the solemn first theme by the wood winds, the stormy second theme by the strings, and the third theme, pompously, by the heavy brass. Thus the exposition of the fugue stands out in monumental grandeur.

"As regards details, the course of the thematic working-out is made remarkably clear by continuous changes of tone-colors. It often occurs that each segment of a theme is given out by separate instruments; but the same instruments take charge of a long stretch. There is no trace of arbitrariness in Schönberg's procedure; everything is founded on Bach's music — on Bach's music heard by a musician whose ear is modern and who understands and loves this music. It is incredible how thoroughly intact the severe grandeur of the work remains despite the versicolor scoring. Not one timbre, not even the percussion, is mere ornament: they are, one and all, formal values, increasing or decreasing, associating or going different ways, according to requirements of substance and form."

The orchestration is as follows: two flutes, two piccolos, two oboes, two English horns, two clarinets, two E-flat clarinets, two bass clarinets, two bassoons, two double bassoons, four horns, four trumpets, four trombones, tuba, timpani, triangle, cymbals, glockenspiel, xylophone, bass drum, harp, celesta and strings.

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AN ACCIDENTAL circumstance caused Alban Berg to write a concerto. A tragic circumstance conditioned the result, and hastened its completion.

In the spring of 1935, Louis Krasner approached Berg in Vienna with a suggestion that he write a violin concerto. The composer did not at first respond to the idea. He had never worked in a form with a prominent solo instrument. The opera "Lulu" still lay uncompleted on the table of this most deliberate of composers, and he told the violinist not to expect a concerto in less than a year. For several months his thoughts did not take definite shape. In May there came to him the affecting news of the death in Vienna of a friend to whom he was

* The date of Berg's death has been generally given out as December 24. The following story is told about his last hours. On the evening of December 23 his condition was at a low ebb. The composer had for years held a superstition about the number 23, which he believed was propitious to him. He felt that if he could survive the twenty-third hour of the twenty-third day, he would recover. The doctor, with the purpose of giving him reassurance, set the clock forward to midnight. Thinking that the crisis had passed, he went quietly to sleep. Within twenty minutes he had died, the hour of midnight having not yet struck.

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tenderly devoted, the youthful Manon Gropius, who was the daughter of Gustav Mahler's widow. She had had to suffer torturing pain, and had endured it with great fortitude. The concerto took hold of Berg's imagination as a sort of requiem for Manon.

The composer, who was in the habit of lingering for years over the details of his intricate scores, now worked under an intensive impulse. The concerto was written on the Wörther See, directly across the lake from Portschach, the idyllic spot where, as it happened, Brahms scored his own violin concerto, where also he wrote his symphony in the same key – the Second. Such was Berg's absorption in the music that he worked upon it constantly, from morning to night, with hardly a pause. When six weeks had passed he was able to write to the violinist under date of July 16, 1935: "Yesterday I brought the composition of the Violin Concerto to its close. If you are perhaps astonished, I am still more so. I have never in my life worked with such constant industry, and I have taken increasing joy in it. I hope, indeed I believe, that this work has come out well." The manuscript was inscribed "To the Memory of an Angel" (*"Dem Andenken eines Engels"*). While he was finishing the last details of the orchestration, a blood infection developed into what proved to be a fatal illness. At about midnight, between December 23 and 24, Alban Berg died.

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Es ist genug!
Herr, wenn es dir gefällt,
So spanne mich doch aus!
Mein Jesus kommt:
Nun gute Nacht, o Welt!
Ich fahr' ins Himmelhaus,
Ich fahre sicher hin mit Frieden.
Mein grosser Jammer bleibt darnieden.
Es ist genug! Es ist genug!

It is enough!
Lord, when it pleaseth Thee
From earth my soul release!
My Jesus comes:
And from the world I flee,
In Heav'n shall I find peace.
I go my way in holy gladness;
All grief is o'er, all worldly sadness.
It is enough! It is enough!

* The subject of the concerto has inescapably reminded Mr. Capell of Schubert's song, "Tod und das Mädchen."

†The melody, composed in 1662 by Johann Rodolph Ahle, organist and burgomaster of Mühlhausen, was used by Bach to close his cantata.

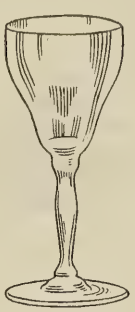
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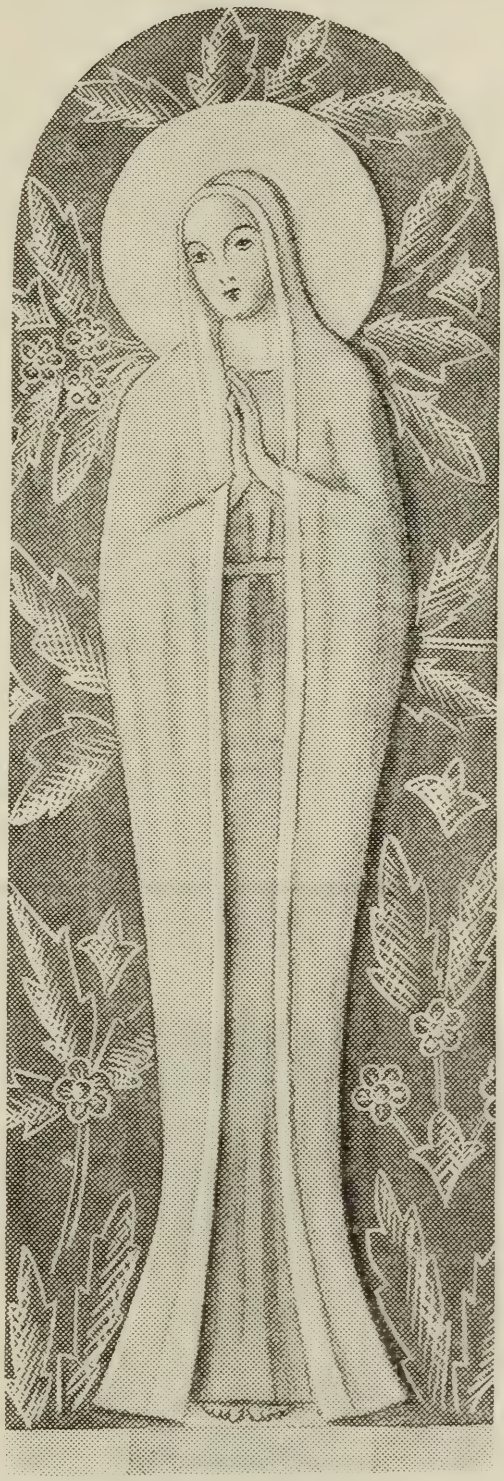
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Berg takes over Bach's harmonization, and then proceeds with variations upon the melody developed in his own manner. There is an impassioned climax, and a peaceful coda.

The concerto is scored for two flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons and double-bassoon, alto saxophone in E-flat, four horns, two trumpets, two trombones and tuba, timpani, bass drum, side drum, tam-tam, gong, cymbals, triangle, harp and strings.

The concerto had its first performance at Barcelona, April 19, 1936, at the Festival of the International Society for Contemporary Music. Louis Krasner was soloist in this, as in the succeeding performances. Among the many guests from other countries was the widow of Alban Berg. After the performance, Hermann Scherchen, who conducted, held up the score that the applause might be directed toward the music and its composer (who had been dead less than four months.)*

It was observed with interest that Alban Berg, the avowed disciple

* There was a radio performance by the B. B. C. Orchestra in London, May 1, 1936, Anton Webern conducting, and a public performance by the same orchestra on December 9, Sir Henry Wood conducting. The first performance in Vienna was on October 25, Otto Klemperer conducting the Philharmonic Orchestra. On November 26 the *Orchestre Philharmonique* under Charles Münch presented the concerto in Paris.

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of Schoenberg and faithful exponent of his twelve-tone system, whose opera "Wozzeck" had won far more public attention than any single work of Schoenberg, reverted in his last complete score, composed at fifty, to such time-honored tonal anchors as the common triad and the square-cut cadences of a Bach chorale. If the music was aided in the general understanding by these episodic consolations of conservatism, its "programme" aided it more; as might have been expected, it became at once the object of fond public sentiment. People were touched by the thought that this leading figure among those who have avowedly derived from Mahler poured his sorrow at the unexpected death of a step-daughter of Mahler into tonal release. Then there was the inevitable association of the work with his last illness. It was recalled that Mozart's "Requiem" was also a commissioned work with thoughts of death "mysteriously" preceding its composer's passing. Ernest Newman issued an appeal in the *Sunday Times* for a reasonable and unbiased judgment: "The human race being incurably sentimental," the circumstances under which it was composed "were bound to make it a good work. . . . If Berg had had the foresight to die leaving it unfinished, it would automatically have become a masterpiece. The sooner it is removed from the sphere of romantic sentimentality into that of æsthetic reality, the better for it and for us."

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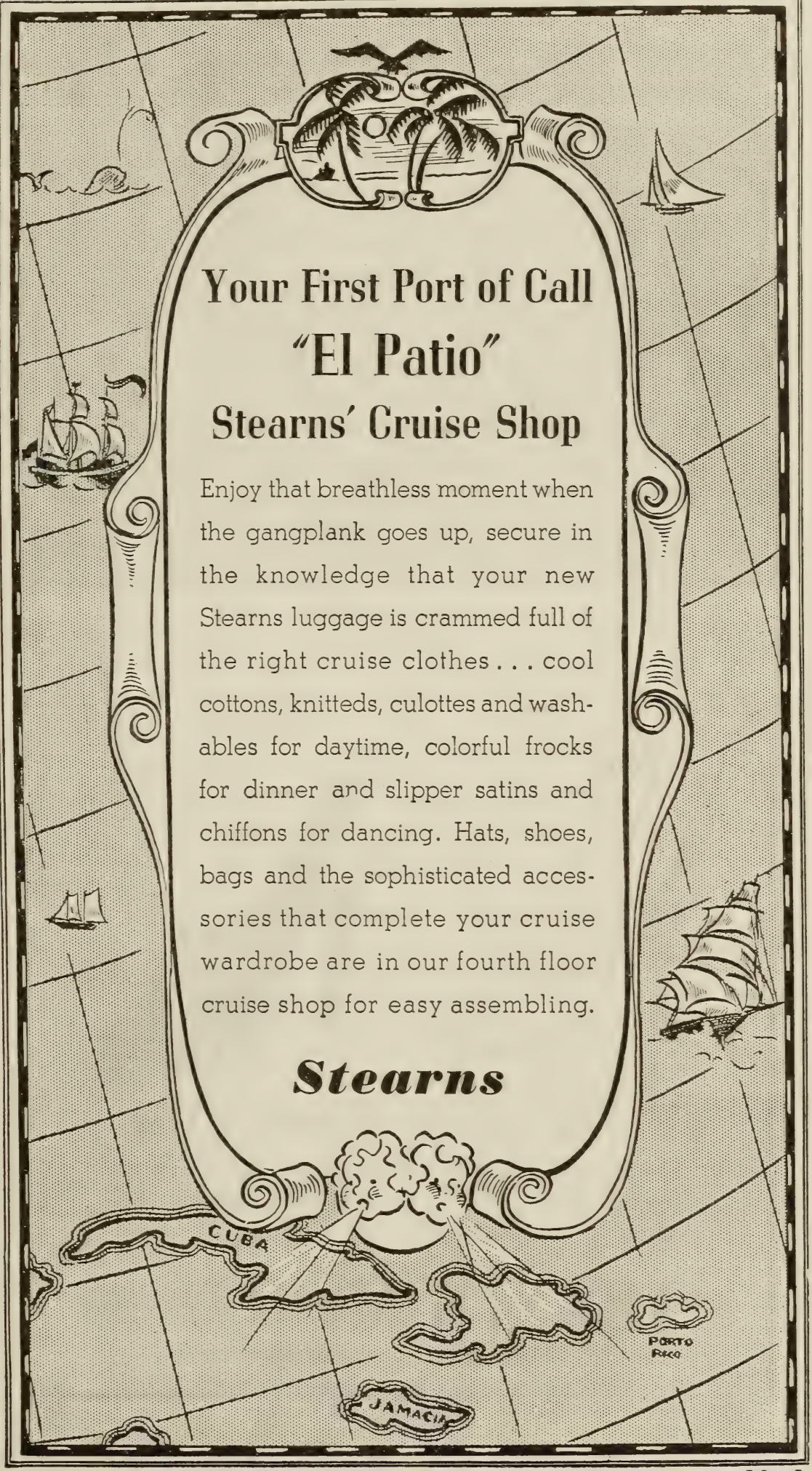
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This writer, it should be noted, was by no means questioning the emotional basis of the music itself. On the contrary, he discerned in it a genuine work of art, motivated by something other than technical precept, and for that reason worthy to be appraised with a special and unbiased care as perhaps a "historic document" in the still-to-be-written rake's progress of "atonalism."

In his article on the new violin concerto ("Tonality and Atonality," *Sunday Times,* May 10, 1936), Mr. Newman attempted to show that "atonality" is a fallacy as an artistic principle, something which has "functioned in a sort of vacuum"; that Alban Berg, being an artist of sound instincts, had drifted increasingly toward tonality in "Wozzeck," the "Lyrical Suite," "Lulu," and the Concerto; that he may go down in history as a well-intentioned pupil of Schoenberg who inevitably broke with his master and in the last analysis contributed to the evolution of tonalism by "having simply added an ingredient to the Strauss-Mahler cup."

There were others, too, who have pointed out plain capitulations toward tonality in the concerto: the emphasis upon what are the basic notes of the violin, tuned in fifths; the plain emergence of major and minor triads, the use of a chorale with Bach's own harmonies. Willi Reich, a staunch but soberly reasoned champion of Berg, demonstrates





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in his analysis of the concerto, printed elsewhere in this publication, that these phenomena were the quite natural results of Berg's development of the matter in hand, and no forfeiture of twelve-tone principle. Herr Reich answered Ernest Newman's article on the concerto point by point, and this reply, not gaining access to the columns of the *Sunday Times,* found its way into the Viennese musical pamphlet "23" (November 10, 1936). Reich first took Newman to task for his loose terminology. Newman had cited works of Berg as "atonal" which Reich maintained are strictly "twelve-tonal." "There is a fundamental difference between the two things. 'Atonality' means the renunciation of any recourse to a tonal basis in any specified musical development, while a 'twelve-tone' composition offers the possibility of arriving at any musical combination within the system of twelve tones."

"You claimed," wrote Reich, "that Berg in his last works 'was moving further and further away from the out-and-out atonalism of his master Schoenberg,' and therefore the conception of those works was a denial of avowed principle. The possibility of reaching tonal results exists in *every* composition; Berg made use of it in *all* his works."

"You tried by comparing statements of Berg in 1912 and 1924 with his way of thought in his last years to set up a contradiction between the theorist and the working artist. Neither in his musical works nor

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in his writings, nor in his spoken words, is there any evidence that he composed anything contradictory to his artistic convictions. There is rather in his whole production a strict adherence to those principles of musical form which he learnt from Schoenberg and further developed in the light of his individuality."

On the question of the chorale, Newman has this to say: "Here, under the stress of profound grief over the death of someone he had loved, he quotes a melody from a Bach cantata, giving it us first of all in what we may call normal harmony, then harmonised atonally. But surely atonalism of the true-blue type is one thing and tonalism quite another, and never the twain shall meet? An atonal composer surely ought to think all of a piece atonally; his melody, for instance, ought to be organically one with his harmony, as tonal melody is organically one with tonal harmony. To take an existing tonal melody – the product of a certain way of thinking in music – and then give it atonal harmonies, the product of a completely different way of musical thinking, and directed towards a completely different end – is to fall between two stools."

"In no sense," Reich answers, "has Berg taken a 'melody' of Bach and set it by turn to a tonal and an atonal harmonization. He brings in the chorale after the introduction by means of the solo violin strictly in the original Bach harmonization and later imposes this upon his

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own harmonization, which evolves from the general underlying twelve-tone series. (The Chorale chosen by Berg owes its choice to no accident. Quite apart from the symbolic idea of the text there lies between the melody and the intruding twelve-tone series a close and artfully contrived cohesion, and that part wherein the harmonization the tonal and 'atonal' are in direct juxtaposition, is deeply thought and integral with the entire work.)" *

It was an apparently unrepentant Newman who brought up the subject once more on the occasion of the second London performance, for he still applied the words "atonality" and "compromise" to the Berg of the Violin Concerto. His remarks are here quoted, not with intent to give him the last word over Reich, for it may almost be assumed that the Austrian scholar has a closer understanding of the subject in its technical aspects. This very closeness, however, may de-

* Mr. Krasner, who discussed many details of the score with its composer, substantiates this statement. Having noticed that the whole tone sequence A, B, C-sharp, D-sharp which are the notes of the opening phrase of Ahle's chorale with its striking feature of the raised fourth, are identical with the last four notes of the series as used in the first part of the concerto, he asked Berg whether this occurrence was not an intentional anticipation of the chorale. The composer answered that it was not only unintentional, but quite fortuitous. While he was at work upon the first part. he had not even found this melody, but was searching the literature of chorales for one which would both appeal to him and suit his specific purposes. Finding *"Es ist genug,"* he realized at once that it fitted with almost uncanny aptness into his twelve-tonal scheme.

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prive Berg's friend of a certain objectivity and detachment helpful to those who are approaching the concerto as somewhat unfamiliar territory, and who may find a better understanding of it through a guide of sympathetic but poised judgment.

The compromise "between tonality and atonality" which Newman insists upon finding in the concerto — "is not a compromise, let me hasten to add, deliberately calculated by Berg, but one forced upon him by his rich musical faculty and by the very nature of music as a language.

"There is a good deal in the score of the concerto that may strike the casual hearer, at first, as being atonal, but is really nothing of the kind. It is simply a further subtilisation of the 'Tristan' chromaticism: passage after passage can be analysed out along these lines. Berg's harmonic procedure is as logical as Wagner's; he shades off into finer and finer chromaticisms, but at the back of them all is the same set of primal tonal relationships that was at the back of the innovations — so startling in their own day — of 'Tristan.'

"When I was writing about the concerto last year I said that it was likely to prove a historical document. By that I meant that a future day will probably see it as a turning-point in modern developments. It was evident from the beginning that out-and-out atonalism would not work, at any rate all at once: there would have to be a slow inter-

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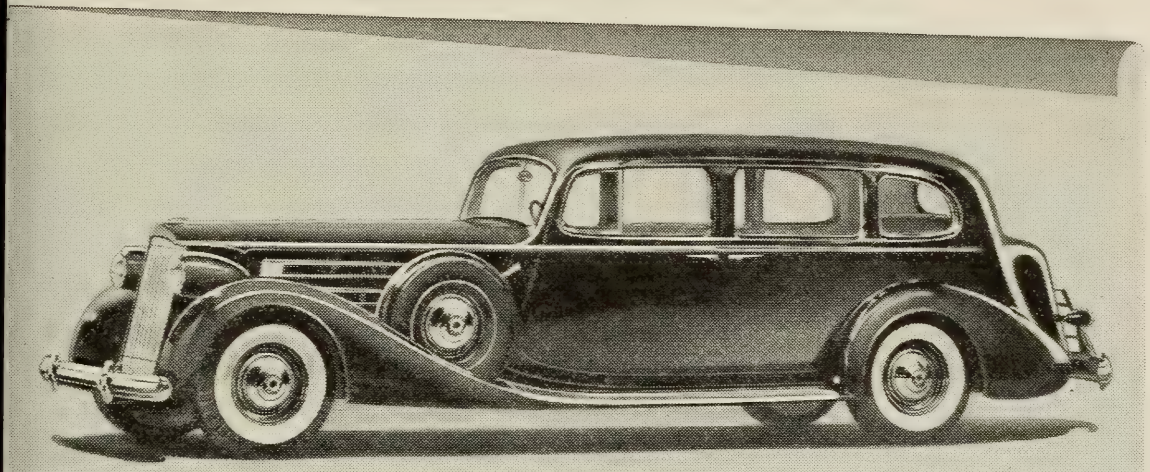
fusion of the more utilisable of the new elements with the firmly fixed logic of the older musical language. The great interest of the concerto, for me, is the mass of evidence it affords that this interfusion was silently taking place in the mind of Berg, who was the one product of the Schoenberg school who was capable of bringing a fine imagination to work upon what in the hands of his less gifted colleagues was only theory unrelated to vital practice. His death at the age of fifty is truly an irreparable loss to music; had he lived another ten or fifteen years, he would probably have solved many of our most perplexing problems for us."



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By WILLI REICH

A CHORALE verse in a violin concerto of Alban Berg is a new thing in the annals of music, and the novelty is increased when it serves not only as the motto for the general spirit of the work, but when it becomes the determining factor in its form through an alliance with the harmonization of J. S. Bach. Yet there soars above the technical problems of this concerto the tragedy of human destiny, under the impulse of which the artist has composed a moving Requiem, never suspecting that it was to become his own death music. A deeply affecting experience, the sudden passing of a young girl who had endured anguished suffering with the sweet resignation of an angel. The tragedy of a beautiful character, Manon Gropius, daughter of Alma Maria Mahler, came as a clear vision, inspiring the music. Such are the spiritual sources, the "programme" which resulted, not in a symphonic poem, but a concerted piece in the manner of absolute music.

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certo. From the gently surging *andante* introduction, there are slowly disengaged mounting melodies, which gradually lapse into the fluctuating motion of the opening. As if rising from the unknown, the *Allegretto-scherzo* which closes the first part pictures the lovely girl in two passing trio-like episodes – the one tenderly dreaming, the other a lively folk tune of native character. A brief pause, and a turbulent passage introduces the second part, which is conceived as a free, restless, and stormy cadenza for the violin. The music drives its demonic and irresistible course, relieved only by a short and peaceful intermezzo, to the catastrophe. Heavy laments and sharp outcries are heard in the orchestra; then, over a long organ point, a gradual falling away. At this poignant moment there is suddenly introduced by the violin solo the grave chorale of J. S. Bach, derived from J. R. Ahle: *"Es ist genug! So nimm, Herr, meinen Geist."* The wood winds, in an organ-like choir, answer each strophe with the original harmony of the classical prototype. Then there begin artful variations in which the original choral melody always lingers, the *'misterioso'* rising from the bass, while the solo violin adds a moving elegy. The death song grows more distinct, the soloist visibly takes the lead of the whole body of



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violins and violas, drawing them intensely into unison with its voice, then gradually detaching itself. A fleeting recollection of the lovely girl's image, and the chorale, in acid harmonization, and mingled with a tender melody of the solo violin, brings the tragic work in coda-fashion to its close.

If the formal plan of the Concerto was conditioned chiefly by its programme idea, it prompted no less the inner structure of the music and the technical handling of the concerted instruments, in which Berg, in the most ingenious fashion, kept his score in conformity with the strict uses of twelve-tone technique. The violin, by virtue of its perfect fifths, is considered the "tonal" instrument *par excellence*. A glance at the first half of the following basic series (*Grundreihe*) on which the whole course of the music in the concerto devolves, shows these essentials:

G B-flat D F-sharp A C E G-sharp B C-sharp D-sharp F

The underlined notes correspond to the open strings of the violin and thus possess a special sonority; they also become the ingredient within the series of a number of major and minor chords, and the middle notes of augmented and diminished fifth triads. In fact the work contains numerous phrases of pure major and minor tonalities, predeter-

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mined by the structure of the series; they are here introduced, however, as borrowed citations used in special episodes which nevertheless come strictly within the principles of twelve-tone technique. One of these episodes occurs in the introduction, consisting of improvisations of the soloist upon the open strings. The second part of the series, based on the whole-tone scale, produces a tonality of quite a different sort which becomes more pronounced as the beginning of Bach's Chorale melody coincides with the whole tone scale. Since the tonal relations remain inherent in all the transformations of the series, the whole structure yields not only a close thematic texture through the use of the twelve-tone technique, but also a kind of harmony which invests the work — in all its fullness of vision — with a symmetry of pure classicism.

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The following quotation from Nietzsche's book, taken from Zarathustra's introductory speech, is quoted at the beginning of the score rather as an introduction to the subject than as a description of the music itself:

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned — one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those whom thou shinest? For ten years thou has come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down, as men say — men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.' — Thus Zarathustra's going down began."

The following analysis was made by Philip Hale:

There is a simple but impressive introduction, in which there is a

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solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "Von den Hinterweltlern" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

The next heading is "Von der grossen Sehnsucht" (Of the Great Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by wood-wind instruments in chromatic thirds.

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "Von den Freuden und Leidenschaften" (Of Joys and Passions).

"Grablied" (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

"Von der Wissenschaft" (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

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Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. "Der Genesende" (The Convalescent).

Tanzlied. The dance song begins with laughter in the wood wind.

"Nachtlied" ("Night Song").

"Nachtwanderlied" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Thus spake Zarathustra" is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, two clarinets in B-flat, clarinet in E-flat, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, eight double-basses.

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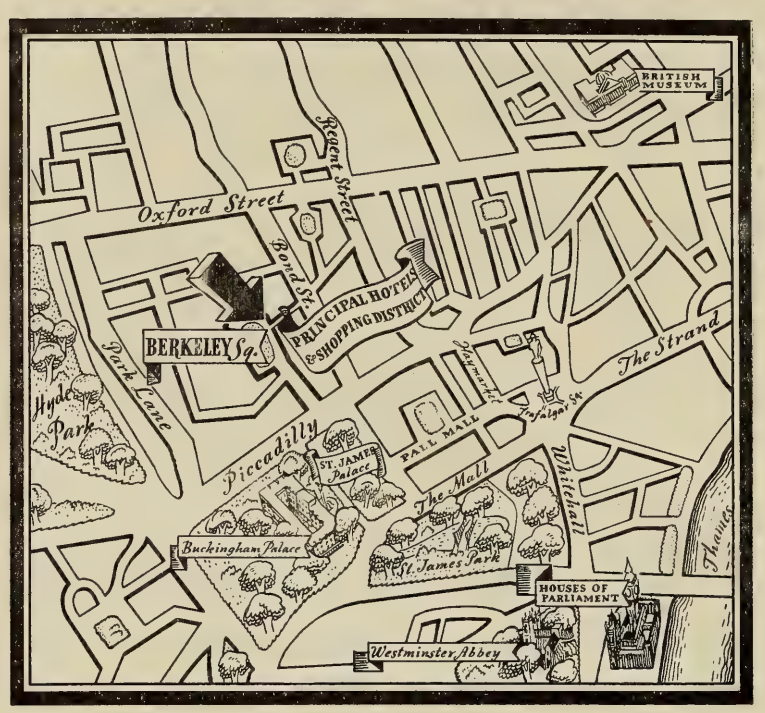
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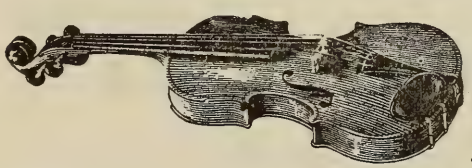
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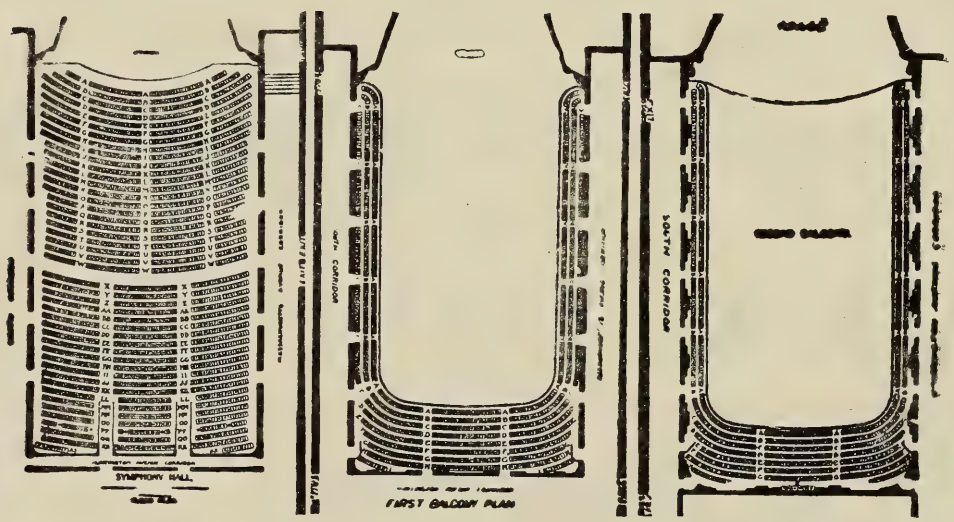
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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security that covered all contrapuntal works in a homophonic period. When the astute English critic, Dr. Burney, visited Bach's son Emmanuel in 1772, he heard not one note of the father's music and recorded in his journal that Emmanuel was not only more learned than his father, but "far before him in variety of modulation." For one hundred years the masterpieces remained unheard and unknown.

It is to Mendelssohn that we owe the resurrection. Fired by the enthusiasm of his teacher Zelter, director of the Singakademie, he reintroduced the St. Matthew Passion to an eager world the 11th of March, 1829 — the century of silence being exactly complete. An enthusiastic reception was afforded the work throughout Germany, and on the Palm Sunday of 1841 Mendelssohn conducted it in Bach's own Church of St. Thomas in Leipzig, the proceeds from the performance being used for the erection of a Bach monument in St. Thomas' School.

The Passion, which is given every holy week in Berlin and other German cities, was for many years an annual event in Boston. That it has been heard less frequently in recent years is strange when one remembers that Bach is the composer most sympathetic to contemporary musicians. The performance of March 26 will be but the fourth in the history of the Boston Symphony Orchestra — the previous ones having taken place in 1911, 1918 and 1936.

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"It is a happy circumstance and auspicious, many will feel, that the future site of the Berkshire festivals is Tanglewood, an estate laid out in 1849 by William Aspinwall Tappan, grandfather of

one of the donors, Mrs. Gorham Brooks, and father of the other, Miss Mary Aspinwall Tappan. It was here in a little red cottage that burned down nearly fifty years ago that Nathaniel Hawthorne wrote 'The House of the Seven Gables' and first related his 'Tanglewood Tales.'

"In 'The Flowering of New England' Van Wyck Brooks pictures Mrs. Hawthorne making tracings from Flaxman's outlines on the dull yellow painted chairs and tables of this vanished cottage while Hawthorne told the children stories that explained the drawings. Tanglewood, as the children called it, was a wild spot in the woods close by, where they all went for picnics in the summer and autumn of Hawthorne's sojourn in Lenox.

"Miss Sedgwick, aging novelist and resident in Lenox in Hawthorne's time, said of Lenox, Brooks tells us, *'En France tout arrive.'* And it was true that everything happened at Lenox or Pittsfield or Stockbridge; every one came there in summer: the high fashion and nearly all of those worthies, celebrities, men of small or great genius who were making American art known for the first time abroad — Hawthorne and his neighbor, Melville, chief among them in retrospect, at least. From Tanglewood the genius of Hawthorne offered the world such fine things of imagination and spirit as are by no means extinct in Lenox today, it seems; affording a powerful *genius loci* for all the arts."

—*The New York Herald-Tribune.*

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(*An announcement of the Festival will be found on page 974.*)

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FRIDAY AFTERNOON, MARCH 19, *at* 2:30 *o'clock*

SATURDAY EVENING, MARCH 20, *at* 8:15 *o'clock*

HAYDN.....Symphony in G major No. 94 ("Surprise")

I. Adagio cantabile e vivace assai
II. Andante
III. Menuetto
IV. Allegro di molto

BEREZOWSKY.....Symphony No. 3, *Op.* 21

I. Adagio; Allegro con fuoco
II. Allegro
III. Lento; maestoso

(Conducted by the composer; first performances in Boston)

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SIBELIUS.....Symphony No. 7 (in one movement), *Op.* 105

SIBELIUS.....'The Swan of Tuonela," Legend from the "Kalevala," *Op.* 22, No. 3

(English Horn Solo: LOUIS SPEYER)

SIBELIUS.....'Finlandia," Symphonic Poem, *Op.* 26

This programme will end about 4:25 on Friday Afternoon, 10:10 o'clock on Saturday Evening

Reminder: The afternoon concert of next week will be given on Thursday, March 25. Bach's St. Matthew Passion will be performed on Good Friday (see page 972).

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SYMPHONY IN G MAJOR, "THE SURPRISE," NO. 94

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

The symphony was composed in 1791; performed for the first time March 23, 1792, at the Hanover Square Rooms, London.

The most recent performance by the Boston Symphony Orchestra in this series was April 1, 1932 (in a Haydn programme commemorating the two-hundredth anniversary of the composer's birth).

The orchestration comprises two flutes, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

THIS was the third in order of the twelve symphonies which Haydn wrote for Johann Peter Salomon to be performed at the concerts which the musician-impressario arranged for Haydn in London. This symphony, introduced at the sixth (and last) Salomon concert of Haydn's first visit, became at once popular, and known as the "favorite grand overture." Haydn repeated it during his second sojourn in London (1794 and 1795).

The incident of the sudden *fortissimo* chord introduced at the end of a *pianissimo* passage in the *Andante* undoubtedly captured the general fancy and contributed toward the favor in which the piece was

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held. It thus acquired the title in England "The Surprise" Symphony, and in Germany the symphony "with the drum stroke." Adalbert Gyrowetz, writing his autobiography in 1848, quoted Haydn as having remarked, while playing it to him on the piano, "The women will cry out here." It has been told that British audiences, having dined heartily before the concerts, were apt to doze through slow movements. But Haydn avowed no further intention than to titillate them with a novelty. "The first *allegro* of my symphony was received with countless 'bravos,' but the enthusiasm rose to the highest point after the *Andante* with the drum stroke. *'Ancora! ancora!'* was shouted from all sides, and Pleyel himself complimented me upon the idea."

The reviewer in the *Oracle* was roused to a flight of fancy:

"The second movement was equal to the happiest of this great Master's conceptions. The surprise might not be unaptly likened to the situation of a beautiful Shepherdess, who, lulled to slumber by the murmur of a distant Waterfall, starts alarmed by the unexpected firing of a fowling piece. The flute obbligato was delicious."

This loud chord which caused so much attention and discussion has been demonstrated to have been nothing more than an afterthought. A writer in the *Musical Times* (May 1, 1909) who signed himself "F. G. E." explained that he had had access to the "original autograph," which was then in the possession of Felix Moscheles. The



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first page of the *Andante* from the autograph in question is reproduced in facsimile in that issue of the *Musical Times*. After the first eight measures, which are marked *"piano,"* there is simply a double-bar repeat sign. A large X is drawn across the page. (In the printed score the eight measures are repeated *pp* with a lighter scoring. The *ff* chord follows, given to the full orchestra.)

William Foster Apthorp, describing early Haydn performances in Boston, wrote of an occasion when Julien's Orchestra played the "Surprise" Symphony during the season 1853 – 54. Julien chose the *Andante* as a means for creating a sensation. "To make the 'Surprise' still more surprising, he added an enormous bass drum—the largest, I believe, ever seen in this country up to the time."

The Symphony begins with a short introduction, *adagio cantabile,* in G major 3-4, leading to the main body of the movement, *vivace assai,* in G major 6-8. In the working out and summation of the first movement, as likewise in the minuet with its trio and in the rondo *finale,* Haydn makes no conspicuous departure from prescribed form. The theme of the *Andante,* which is in C major and is followed by a series of variations, he later used as an accompaniment to an air in his oratorio, "The Seasons": "With Eagerness the Husbandman."

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SYMPHONY NO. 3, *Op.* 21

By NICOLAI BEREZOWSKY

Born at St. Petersburg, May 17, 1900

This symphony was completed in 1936, and first performed by the Rochester Philharmonic Orchestra, José Iturbi conductor, January 21, 1937 (the performance was broadcast). It is here being performed for the second time.

The orchestration includes two flutes and piccolo, two oboes, two clarinets and bass clarinet, two bassoons and contra bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, side drum, cymbals, triangle, tam-tam, and strings.

THE Symphony was composed during 1935 and 1936. The first movement was written in this country, the remainder in Vienna and at Vevey, on Lake Geneva. The score, which is in manuscript, is dedicated to Dr. Oscar Schloss. The composer is known to the audiences of these concerts by his Violin Concerto, in which he appeared as soloist when it was performed on Friday and Saturday, December 4–5, 1931. His Second Symphony had its first performance in the Friday and Saturday series, February 16–17, 1934. His *"Concerto Lirico"* for Violoncello and Orchestra was performed February 22, 1935, with Gregor Piatigorsky as soloist. He conducted his First Sym-

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phony at a Monday evening concert of this orchestra on March 16, 1931.

The introduction of the new symphony (*adagio* 3 – 4, *dolce espressivo*) has no thematic connection with the main body of the first movement (*allegro con fuoco* 2 – 4). The principal theme is announced in unison by the strings, *staccato* and *fortissimo*. The second theme appears after seventy bars, in the first violins. After the development and recapitulation, the coda brings the movement to a *fortissimo* close.

The principal theme of the second movement (*allegro* 3 – 4) enters after fifteen introductory bars. It is waltz-like in character, and is first heard from the wood winds. The movement is in three sections, the recapitulation being extended in the manner of a development.

The third movement (*lento* 3 – 4) discloses its theme in the violas over a figured bass. The movement consists of a series of variations, with an organ point in the middle of the movement. The sonorous conclusion, *maestoso,* is only twelve bars in length.

Nicolai Berezowsky, showing striking musical talent as a child, entered the imperial Chapel at St. Petersburg when he was eight years old. There he studied with Klimov.* Resisting his father's choice of a military career for him, the young man pursued his study of the violin,

* Michael Georgievitch Klimov, a pupil of Rimsky-Korsakov and Tcherepnin at the St. Petersburg Conservatory, became principal conductor of the Imperial Chapel in 1913. Later, when conductor of the Leningrad State Orchestra, he also reassembled his old choir for a European tour in 1928.

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notably under Robert Pollak of Vienna, in whose string quartet he played. In 1918 he was appointed professor at the conservatory of Saratoff, in eastern Russia, on the Volga. He joined the Moscow Opera Orchestra (1920-1921).

In 1922, he came to this country, studying in the Juillard Graduate School — violin with Paul Kochanski, and composition with Rubin Goldmark. In 1923 he joined the New York Philharmonic Orchestra as leader of the second violins. He was first violinist of the League of Composers String Quartet, and has more recently become a member of the Coolidge String Quartet of the Library of Congress in Washington. He is associated with the Columbia Broadcasting System in New York.

In addition to the three symphonies, and the Violin and Violoncello Concertos mentioned above, Berezowsky has composed for orchestra a Sinfonietta, Hebrew Suite, and Fantasia for Two Pianos. His chamber music includes three string quartets, two wood-wind quintets, two string sextets and a sextet for strings with clarinet and piano, a piano sonata, *"Poème"* (for eleven instruments), and Duo for Viola and Clarinet. He has written a single choral work — a Cantata on Dryden's "Hymn to Saint Cecilia."

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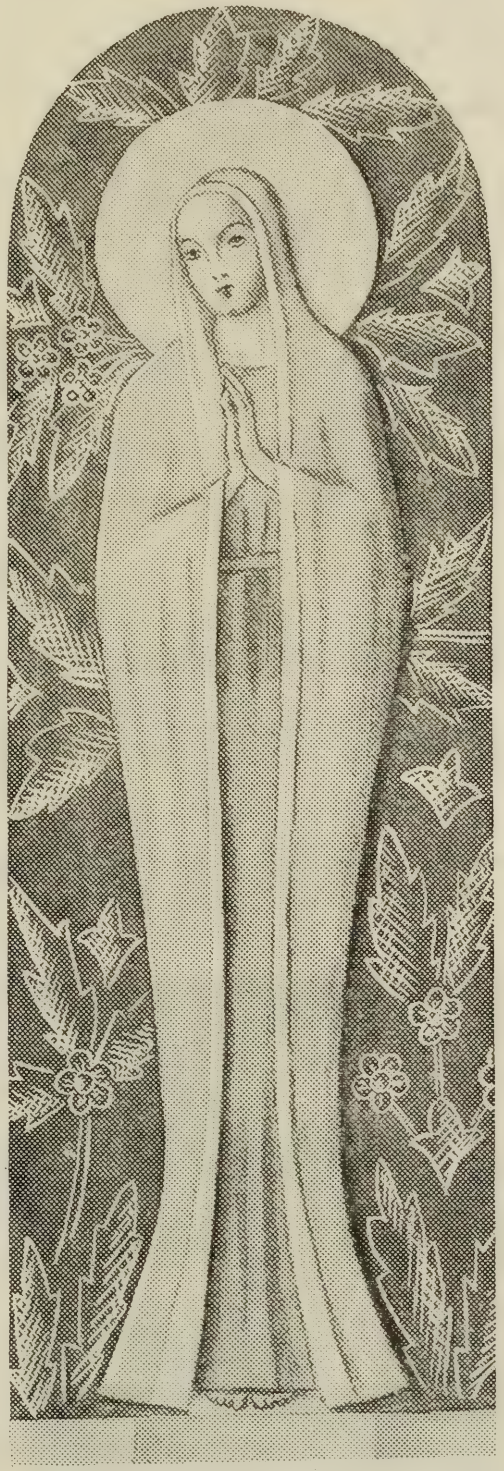
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SAGA OF SIBELIUS

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DR. SIBELIUS has known how to hold his tongue in seven languages the better to speak in an eighth. Vocal in Finnish, Swedish, French and German, conversant with English, Latin and Greek, few artists have been more reticent about their own affairs while proceeding to create in music. Yet there does exist a legitimate interest in the connection between events of his outer life and the creations of his inner. A good deal of this has long been known to acquaintances of Sibelius and of Dr. Karl Ekman, his latest and most intimate biographer, but until the book* was published, courtesy forbade it to be told, especially as certain episodes having to do with illness, privations, war, and revolution Sibelius himself asked nothing better than to be

* "Jean Sibelius, His Life and Personality." Karl Ekman: London, Alan Wilmer, Ltd., 1936.

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allowed to forget. But since Ekman has now been permitted to print, there is no longer any reason for others to go on keeping silent.

Villa Ainola, the composer's hermitage on a pine knoll at Järvenpää, has been the main theatre of his tussles with the Earth Giant. By 1903 it had become necessary for him to decide whether to retire into the country or to live and compose abroad, like Ibsen. In the end he did both, but at the time he chose the Finnish countryside. His previous dozen years in Helsingfors had gone well, even though the Musical Academy claimed thirty hours' teaching a week; "Kullervo" had established his reputation in Finland at the age of twenty-six; Robert Kajanus had lent him an orchestra as vessel for his viking voyages in which *"En Saga"* was one of the landfalls; and the Senate had awarded him an annual stipend, though not sufficient for his living expenses. In 1899 came his First Symphony, in 1900 "Finlandia," and in February 1901, at Rapallo, having rented a work room in a little villa amidst a gaily flowering garden, he began his Second Symphony, which was finished that autumn in Finland. Next came the Violin Concerto, first completed in 1903, and finally in 1905. (Where *were* the wits of the concert virtuosi who passed it by for thirty years?) But by 1903 his Norns had begun to spin awry: "In Helsingfors all melody died within me"; and an affliction to his hearing gave him apprehensions of total deafness.

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His house was finished in September 1904. On September 21st he notes, "Have begun my Third Symphony." By this time his publishers were Breitkopf & Härtel. When Adolf Paul took him to that bicentenarian establishment in Leipzig, Sibelius says he felt so like a country mouse that "my confidence oozed at every step, until at last when we came to the *sanctum sanctorum* where von Hasse, the head of the firm, sat enthroned at a monumental writing-desk under an autographed portrait of Beethoven, I was almost ready to sell my compositions for nothing!"

"What becomes of your manuscript scores?" he was asked.

Glancing across at his wife with a look of comic guilt, the composer answered, "The publisher keeps them."

"I think that arrangement," said Mme. Sibelius demurely, "was a little naïve of my husband."

In 1904 his income was slender. "I do not advise anyone without private means to become a composer," says one of his letters. "That way lies tragedy. . . . " And another letter: "Astronomy is the best anodyne for business worries. Two thousand light years! 2,000 marks to pay to the bank. . . . " Then a deeper shadow threatened him with total eclipse; the affection of his throat — was it cancer? An operation at Helsingfors in May 1908 was unsuccessful; but at Berlin, next month, after thirteen attempts, a hard-eyed young German surgeon

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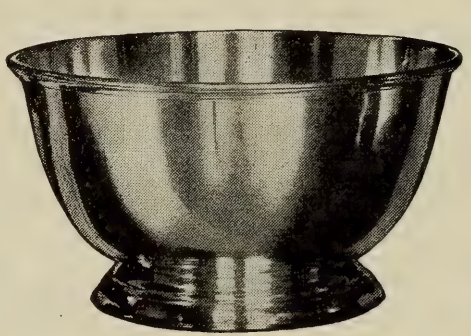
gave "a strong jerk, a shout of triumph: *'Jetzt hab' ich's!'* and got it out," — a malignant tumor. Yet for several years more he must live under the dread lest it recur, and he was interdicted wine and cigars, though this, he admits, helped his composing: "It was only when I dispensed with all narcotics that I found I could think and feel with full intensity." (Today, however, he sighs elegiacally over all the good cigars he hasn't smoked.) And thus was his once enigmatical but now epochal Fourth Symphony composed above the *basso ostinato* of that vital ordeal.

The composer of "Finlandia," which under that title was forbidden performance by the Czarist autocracy in what was then the Russian province, Finland, has testified, "Politics in themselves have never interested me." His friend Werner Söderhjelm has made this meaning more precise: "There is no power or time that can destroy what a Nation has created in great spiritual works." World War blared raucously into the *Voces Intimae* of Järvenpää. Royalties from Leipzig were stopped, and concert tours confined to Finland and Scandinavia; until the composer asked himself, "Is my life to pass in complete isolation from the larger countries? Am I no more to know the exaltation of performing my works with a truly great orchestra?" To remind himself of man's modest tenancy in the cosmos he resumed astronomy.

His Fifth Symphony was stirring in him by September 1914, and

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this although between August and November he felt compelled to write sixteen potboilers. He was even undecided whether to write the Fifth: "I have had to suffer a good deal for having persevered in composing symphonies when practically all composers turned to other forms. My stubbornness was an offense to many critics and conductors." The Fifth was first performed in Helsingfors on his fiftieth birthday, December 8, 1915. But he resolved to rewrite it. This second version, performed a year later, he supposed in his innocence to be its final form. Then his creative daimon again bestrode him and again began the rescripts. The courage which speaks in that iron jaw of his includes the courage to rewrite.

But now Järvenpää is tossed on the surf of Russian revolution. In that quiet countryside firing is heard all day long, soldiers shoot their officers. As antidote to man, Sibelius studies nature. April 18th, 1917: "There are twelve swans on the lake. I saw them through my field glasses. Also six wild geese and an eagle. Strangely poetical"; and, in a later entry, "A wonderful day, spring and life. The earth odours, mutes and fortissimo." Amidst the percussion of war and the cacophony of revolution he begins his Sixth Symphony whilst continuing to revise his Fifth.

The squall struck Villa Ainola on January 28, 1918. Midway in

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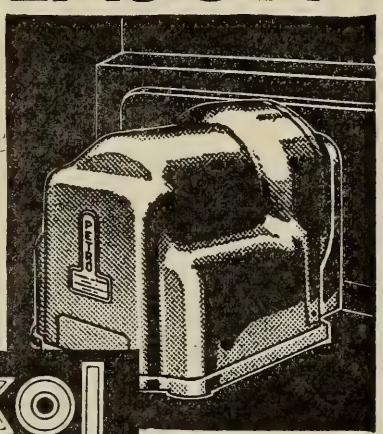
Boston

the composition of the third movement of his Sixth Symphony he was forbidden by the communist revolutionaries to leave his grounds. To annoy him or to protect? No knowing. So he went on working at his symphony. Old acquaintances of his were murdered. Would his turn come next? The soldiers, strangers in the region, knew nothing of him except that he was a country gentleman, and, as such, suspect. On February 11, Red Guards searched his house for hidden stores of food and arms, "I did have a revolver hidden in a ground-floor room. If my house-porter had betrayed me my life would not have been worth much." While the search went on, seating himself at his pianoforte, he played to calm his frightened children. A soldier said to the kitchen maid, "Lucky you! to work in a house where you can hear such music." Two days later they were back again and ransacked more savagely. Sibelius was furious. Then, not knowing from one day to the next whether he and his family would be alive on the morrow, he went on working at his symphony.

Finally Robert Kajanus contrived to get up from Helsingfors and take Sibelius and his family back to the capital, where they were lodged in a lunatic asylum. Its senior physician was Dr. Christian Sibelius, brother of the composer. Revolutionists, in control of Helsingfors, demanded possession of the asylum. The senior physician retorted, "It is already full of lunatics," adding more explicitly, "Be-

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sides, the whole lot of you are mad." They commandeered it all the same and so apportioned the food rationing that in a few weeks the composer "reduced" forty pounds. In April came German troops. If these captured the city would the revolutionists, before evacuating, settle scores with their adversaries? Dr. Sibelius's diary asks on April 11, 1918, whether they will be alive tomorrow, meanwhile admiring the orchestration of artillery: "Crescendo, as the thunder of guns came nearer, a crescendo that lasted for close on thirty hours and ended in a fortissimo I never could have dreamed of. . . ."

In a lunatic asylum of a besieged city on starvation diet under a revolutionary terror the man was composing a big work for chorus and orchestra, "a hymn of praise to the scenery and light nights of Finland." Then when things calmed down and it was assured that he would be allowed to go on living, he was seized by that passionate creative exhilaration which was experienced after the war by certain other artists who had not shared its murderous passions. His brain seethed with ideas. While still rewriting his Fifth Symphony and composing the Sixth, a Seventh begins sparking. The letter (quasi-soliloquy) about these works (pages 237 – 38 of Ekman) is profoundly revealing and among the very few such revelations of his inner voyages that he has ever vouchsafed. That sense of the unreality of an artist's outer life when he is in the grip of his creative possession is worded in an exultant letter of May 20, 1918: ". . . as if I were preparing to quit this life and, in descending into my grave, shot an eagle on the wing—sighted well and skillfully without a thought of anything else to be done."

The Fifth Symphony was finally finished in 1919, the Sixth in 1923, and the Seventh in 1924. A year later the Parliament awarded him the largest state pension ever granted a private citizen of Finland. (In Helsingfors one is told that his stipend equals that of the Premier.)

* * *

Järvenpää is now as peaceful as Lake Walden, which it not a little resembles. Only the wooden farmhouses look like fortresses built to withstand the assaults of a winter more Arctic, the northern twilights are longer and more silvery, the fenlands more richly empurpled at horizon; yet here, as in New England, are outcropping granite ledges along the shore of a glittering lake bordered by a path under leaning willows, where for thirty years the composer has walked working. Something else is there which is not here. There one is in a landscape and amongst a people whose ancestral mythology, the Kalevala, and even the Edda and sagas, are just around the corner. In a peasant's cottage on the Paloheimo estate, across three fields and a stream from the house of Dr. Sibelius, a family with gracious rustic manners, who

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address young Paloheimo affectionately as "Squire," are cooking supper on a raised and open hearth like that in Act I of *"Die Walküre."* A land where doors are still wide open to the legendary past — is it invidious to remark that in such a scene an artist's imagination has lung-space and elbow-room?

Our Machine Age invades Villa Ainola only by an electric wire. Even that is for a telephone only. Light is kerosene for table, candles for the drawing-room. There is a phonograph, "though not a very good one," and a radio, "good enough," says Madame Sibelius, "so that I have heard by it an excellent performance of my husband's Seventh Symphony. At first, when the work was new, I did not understand it; but I have grown so to love it that a performance can keep me in a glow for days." After his symphonies began to be published in phonograph records, Dr. Sibelius was astonished and touched at the response. "They set poets versifying, composers composing, artists painting: and letters came to me from the very waste places — one from the pampas of Argentina!"

The question arose whether phonograph and radio would damp down music by relaxing people into passive listeners instead of themselves performing. Mrs. Paloheimo, the eldest daughter, had remarked that flavours in music differ as they do in fruit and that she liked both

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fresh fruit and preserves. But her father uttered what is probably the conclusion of the whole matter: "The *dilettanti,*" said he, "will continue to listen, and the great talents will continue to create."

His astronomical studies are still pursued, albeit modestly; for one beautiful evening in the August of that summer when Mme. Sibelius called to him

"Oh Jean, come out and look at the lovely stars,"

his voice came back from the study:

"I don't deserve them!"

House of mirth though the villa frequently is, the reigning tone there is one of intellectual austerity and an artistic conscience that is iron.

"The demands one makes on oneself," Sibelius tells Ekman, "have increased in the course of years. . . . The thing that has pleased me most is that I have been able to reject. The greatest labour I have expended, perhaps, was on works that have never been completed." Mahler once said to him: "Symphony must be like the world. It must embrace everything." His own conception is the reverse: "I said that I admired its severity and style, and the profound logic that created an inner connection between all the motifs." Like Goethe he is convinced that "The final form of one's work is, indeed, dependent on

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powers that are stronger than oneself. . . . On the whole one is merely a tool." Flodin said of him in 1909: "He composes for at least a generation ahead." After three decades more the composer himself confirms this: "I have learned to accept disappointment and reverses with resignation. Scarcely one of my best works was met with the right understanding when first performed. They took at least twenty years to succeed. With regard to immediate success I have long since been cured of all illusions."

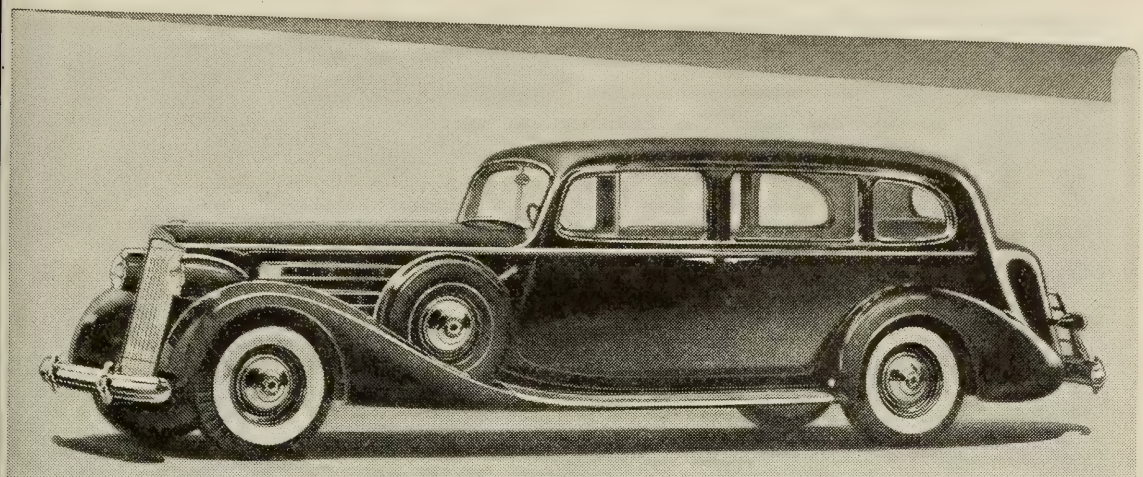
Beethoven is his abiding admiration. *"I am affected as powerfully by the human side of him as by his music,"* he says, unaware that he is sketching a self-portrait also. *"He was a Titan. Everything was against him and yet he triumphed."*



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The symphony was first performed by the orchestra in Stockholm, Sibelius conducting, March 24, 1924, within the month of its completion. The first Helsingfors performance took place on April 25 of the same year, Kajanus conducting. The first performance in this country was by the Philadelphia Orchestra, Leopold Stokowski conductor, on April 3, 1926. Dr. Koussevitzky introduced the symphony to Boston on December 13 of the same year, and repeated it January 30, 1931, April 21, 1933, and March 8, 1935.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, and strings.

THE last three symphonies of Sibelius progressed by slow stages to their completion. In a statement made to Karl Ekman, his recent biographer, Sibelius has said: "My work has the same fascination for me as when I was young, a fascination bound up with the difficulty of the task. Let no one imagine that composing is easier for an old composer, if he takes his art seriously. The demands one makes on himself have increased in the course of years. Greater sureness makes

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one scorn solutions that come too easily, that follow the line of least resistance, in a higher degree than formerly. One is always faced with new problems. The thing that has pleased me most is that I have been able to reject. The greatest labour I have expended, perhaps, was on works that have never been completed."

The Fifth Symphony was begun in the first months of the world war, completed and performed in December, 1915. The composer revised it in 1916 and, after a performance, rewrote the entire score in late 1918 and 1919. Regretting perhaps the commitment of his score before it had met the final requirements of this most exacting of composers, Sibelius did not relinquish for performance his Sixth and Seventh symphonies until he had given years of careful thought to them. His letter of May 20, 1918, quoted by Karl Ekman, projects the Fifth Symphony in its second revision, and further symphonies as well — each of which he characterizes in a few words. The Seventh he calls "joy of life and vitality with *appassionato* passages. In 3 movements — the last an 'Hellenic rondo.' . . .

"In regard to symphonies VI and VII the plans may possibly be altered according to the development of the musical ideas. As usual, I am a slave to my themes and submit to their demands.

"By all this I see how my innermost self has changed since the days

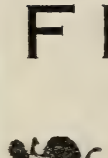


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of the fourth symphony. And these symphonies of mine are more in the nature of professions of faith than my other works."

And in the same letter he says: "It looks as if I was to come out with all these three symphonies at the same time."

But the Sixth Symphony was not completed until January 1923, nor was the Seventh ready until March 1924. "On the second of March 1924, at night, as I entered in my diary, I completed *fantasia sinfonica* — that was what I at first thought of calling my Seventh symphony in one movement."

The integration of the Seventh Symphony into one movement, twenty minutes in length, has been the subject of much comment. The true cause for wonder is not that Sibelius, developing plain tendencies through his symphonies, has reached this structural conclusion, but that other composers have never arrived at a similar logic. There is no more curious persistence in music than the type symphony with its sacred four separate movements. The advance toward unification in Beethoven's Ninth Symphony was magnificently followed up in the last quartets, where the movements were closely bound by bridge passages. Beethoven's descendants were either disinclined to pursue this

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road, or incapable of it. Thematic similarity between successive movements provided a far easier means toward integration, and this developed into the convenient formula which Cecil Gray has called "the triumphant return of the motto," whereby "the formal interest of the work invariably and inevitably collapses into a rhetorical *blanc mange*." The expanding age of Bruckner and Mahler made for looseness and insufficient formal sense; when the love of compactness returned with our neo-classicists, there also arose a new complacence with eighteenth-century formalism. Sibelius, self-sufficient in Finland, untouched by the swinging pendulum, has refired the forge of Beethoven long grown cold, and has wrought his own links in his own way. Mr. Gray, who has gone far in praise of the structural Sibelius, considers the Seventh Symphony "one of the highest summits to which music has yet attained," in "sheer constructive mastery and intellectual power," and he dares lay it proudly beside the opening movements of Beethoven's "Eroica" and Ninth symphonies.

"Sibelius's Seventh Symphony is in one gigantic movement, based in the main upon the same structural principles as the first movement of the Sixth. That is to say, it has one chief dominating subject—a fanfare-like theme which first appears in a solo trombone near the outset and recurs twice, more or less integrally, and in addition a host



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of small, pregnant, fragmentary motives, of which at least a dozen play a prominent part in the unfolding of the action. The resourceful way in which these are varied, developed, juxtaposed, permuted, and combined into a continuous and homogeneous texture is one of the miracles of modern music; Sibelius himself has never done anything to equal it in this respect. If the Fourth represents the highest point to which he attains in the direction of economy of material and concision of form, the Seventh shows him at the summit of his powers in respect of fecundity of invention and subtlety and intricacy of design. It is not merely a consummate masterpiece of formal construction, however, but also a work of great expressive beauty, of a lofty grandeur and dignity, a truly Olympian serenity and repose which are unique in modern music, and, for that matter, in modern art of any kind. It seems, indeed, to belong to a different age altogether, a different order of civilization, a different world almost—the world of classical antiquity."

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"THE SWAN OF TUONELA," Legend from the *"KALEVALA,"* *Op.* 22, No. 3

By Jean Sibelius

Born December 8, 1865, at Tavastehus, Finland

"The Swan of Tuonela" was composed in 1893 and first performed in Helsingfors on April 13, 1896, the composer conducting.

The first performance by the Boston Symphony Orchestra was given on March 4, 1911. There were subsequent performances October 24, 1914, December 28, 1917, February 25, 1927.

The piece is scored for oboe, English horn, bass clarinet, two bassoons, four horns, three trombones, timpani, bass drum, harp and strings.

Sibelius began his series of works based upon the folklore of the *"Kalevala"* with *"Kullervo"* in 1892. *"En Saga"* of the same year was more general in subject. But his cycle of four musical "Legends," describing the exploits of the hero Lemminkainen, was steeped in the spirit and letter of the *"Kalevala."*

The music grew from the composer's plan for an opera on a *"Kalevala"* subject, "The Creation of the Boat," which Sibelius undertook in 1893, himself preparing a text with the help of the author

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J. H. Erkko. He was advised that the libretto was unsuitable for operatic purposes, and abandoned the idea. But he had already composed a prologue to the opera, and this became "The Swan of Tuonela." In 1895 he added to this one three more "legends," based upon the exploits of Lemminkainen: "Lemminkainen and The Maidens," "Lemminkainen in Tuonela," "The Swan of Tuonela," and "The Return of Lemminkainen." After conducting the cycle in 1896, Sibelius made a revision for a performance in the following year. In 1900 the last two ("The Swan of Tuonela" and "The Return of Lemminkainen") were again revised, and these only have been published.*

The following inscription appears upon the score of "The Swan of Tuonela":

"Tuonela, the land of death, the Hell of Finnish mythology, is surrounded by a large river with black waters and a rapid current on which the Swan of Tuonela floats majestically, singing."

The "lively" Lemminkainen, a hero of the epic, woos the maiden of *Pohjola* (which was the legendary name for the northland), but

* "Something should be done about this," writes Cecil Gray.

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must obtain the consent of her mother, Louhi, "the old and gap-toothed dame of Pohja." This hag, in whom more than one villainy in the *"Kalevala"* has its source, sets impossible labors upon Lemminkainen. He must capture on snowshoes the Elk of Hiisi, he must bridle "the fire-breathing steed" of Hiisi. He brings both to her, but she contrives a third task which can only result in his death. He must shoot a swan which glides upon the river of Tuonela. In the fourteenth Runo of the *"Kalevala"* it is told how Lemminkainen descends to the underworld, armed with his "twanging crossbow," and stalks the shores of "Tuoni's murky river." But the blind old cowherd Märkähattu has long awaited him.

"From the waves he sent a serpent,
Like a reed from out the billows;
Through the hero's heart he hurled it—"

The body is hewed into five pieces by the son of Tuoni, and cast into the turbulent waters. In the fifteenth Runo there are magnificent pages which tell of the heroic efforts of Lemminkainen's mother to find her boy. She invokes all the forces of nature to aid her search, and having found him, uses the "magic balsam" of the bees to heal the wounds and restore life to the veins.

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"FINLANDIA," SYMPHONIC POEM, *Op.* 26

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

"Finlandia," composed in 1899, was first performed by the Philharmonic Orchestra at Helsingfors on July 2, 1900. The first American performance took place at a Metropolitan Opera House concert in New York, December 24, 1905. The first performance in Boston was by the Boston Symphony Orchestra, November 20, 1908. There were also performances October 21, 1910, October 23, 1914, October 19, 1917, and December 10, 1926.

"Finlandia" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle, strings.

THE year 1899 was one in which the national consciousness of Finnish citizens was thoroughly aroused. As a subject of imperial Russia, Finland had long suffered interference in the administration of its own affairs, and in this year the zeal of Russian authority was increased. Restrictions were put upon the Finnish legislature, upon their system of conscription, but more particularly upon those organs of the press in which protest and assertion of independence found expression.

Sibelius since the early nineties had allied himself with circles of advanced thought in Helsingfors, with those who spoke and labored for the development of a nationalist culture. The young man was swept up in the fervor of patriotism in 1899. The First Symphony, although intensely personal, was considered revolutionary in its feeling, but two further works of that year – "The Song of the Athenians," and "Finlandia"—more directly fired the imagination of the people. "The Song of the Athenians," for chorus of men and boys, was written to an unexceptionable classical text of Rydberg, but it proved a case in which the tone was more powerful than the word. In this piece, according to Karl Ekman, "he made the metallic sound of the boys' voices proclaim the readiness of a whole nation to fight and die for its liberty. . . . At one blow Sibelius had stepped into a leading position in Finland's political front by virtue of his ability to interpret in music the thoughts and purposes that could not be expressed freely in words during the years of oppression."

The incendiary qualities of "Finlandia" were not so quickly perceived. The piece first came into being as the finale of a series of patriotic "Tableaux from the Past," which was staged at Helsingfors on November 4, 1899, the gala night of three successive "press celebrations." The musical *finale* seems to have attracted no particular attention. When subsequently Sibelius arranged three numbers from the music he had composed to accompany these tableaux into his first

suite entitled *"Scènes Historiques,"* the *finale* was not included. He revised this piece and gave it to the Helsingfors Philharmonic Orchestra for performance on July 2, 1900, as *"Suomi,"* the generic name for Finland. The symphonic poem was known in German cities as *"Vaterland,"* in Paris as *"La Patrie."* In its own country it became such a firebrand that for several years its performance was forbidden altogether. When it was played in other parts of Russia, no patriotic title was permitted. The composer remembers conducting performances in Reval and Riga in 1904, when it appeared upon the programme as "Impromptu."

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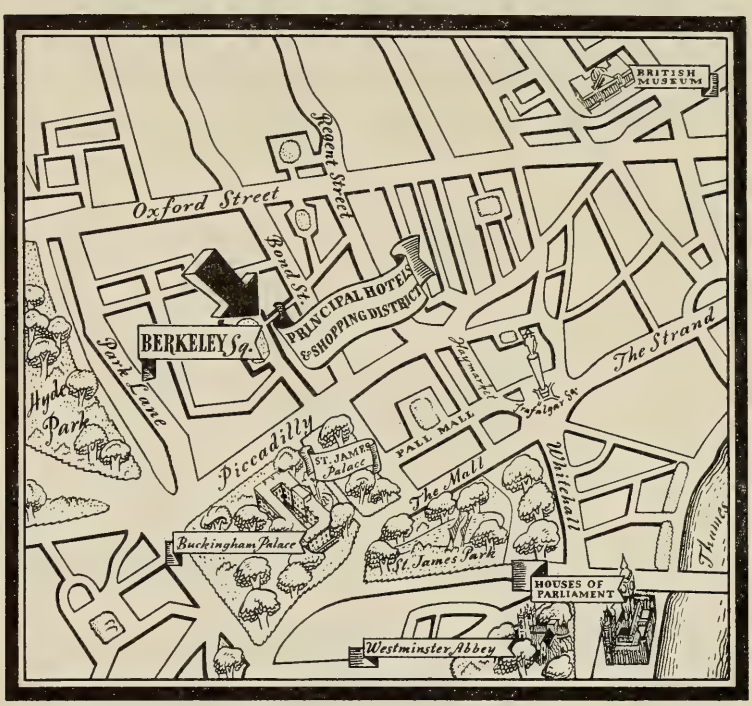
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IV. Allegro molto

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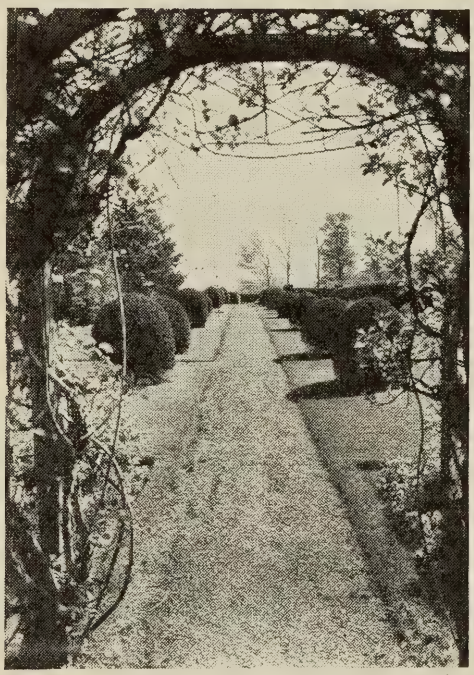
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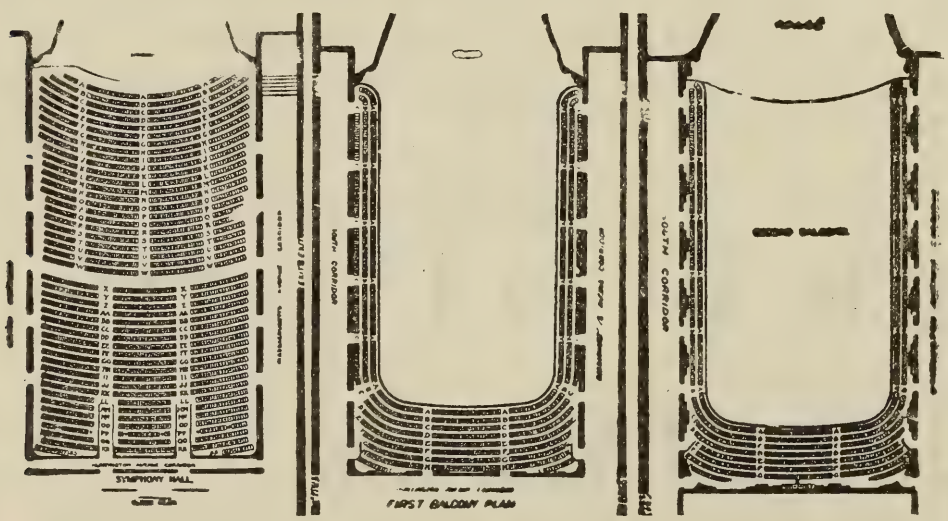
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HAWTHORNE AT LENOX

While Hawthorne remained at Lenox, and during the composition of this romance, various other literary personages settled or stayed for a time in the vicinity; among them, Herman Melville, whose intercourse Hawthorne greatly enjoyed, Henry James, Sr., Doctor Holmes, J. T. Headley, James Russell Lowell, Edwin P. Whipple, Frederika Bremer, and J. T. Fields; so that there was no lack of intellectual society in the midst of the beautiful and inspiring mountain scenery of the place. "In the afternoons, nowadays," he records, shortly before beginning the work, "this valley in which I dwell seems like a vast basin filled with golden sunshine as with wine"; and, happy in the companionship of his wife and their three children, he led a simple, refined, idyllic life, despite the restrictions of a scanty and uncertain income. A letter written by Mrs. Hawthorne, at this time, to a member of her family, gives incidentally a glimpse of the scene, which may properly find a place here. She says: "I delight to think that you also can look forth, as I do now, upon a broad valley and a fine amphitheatre of hills, and are about to watch the stately ceremony of the sunset from your piazza. But you have not this lovely lake, nor, I suppose, the delicate purple mist which folds these slumbering mountains in airy veils. Mr. Hawthorne has been lying down in the sunshine, slightly fleckered with the shadows of a tree, and Una and Julian have been making him look like the mighty Pan, by covering his chin and

breast with long grass-blades, that looked like a verdant and venerable beard." The pleasantness and peace of his surroundings and of his modest home, in Lenox, may be taken into account as harmonizing with the mellow serenity of the romance then produced.

—From the introduction to the Houghton Mifflin Company's edition of "The House of the Seven Gables."



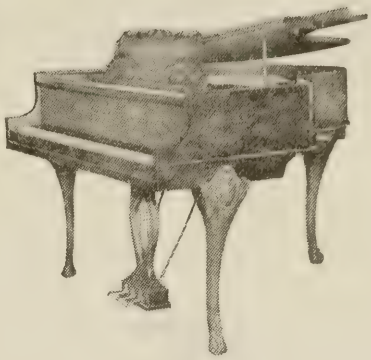
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The Orchestra during the coming week will make its last visit of the season to New York. Concerts will be given in New Brunswick, N.J. (auspices of Rutgers University) on Tuesday, Philadelphia on Wednesday, New York on Thursday and Saturday, and Brooklyn on Friday. Serge Koussevitzky will conduct an all-Brahms programme at the Thursday concert in New York, and Liszt's "Faust" Symphony in Brooklyn, and in New York on Saturday.

The first part of the Thursday evening concert (April 1) will be broadcast from Carnegie Hall (at 8.45). It will include Brahms' Third Symphony in F major.

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Twentieth Programme

THURSDAY AFTERNOON, MARCH 25, *at* 2:30 *o'clock*

SATURDAY EVENING, MARCH 27, *at* 8:15 *o'clock*

BACH Brandenburg Concerto No. 2 in F major

I. Allegro moderato
II. Andante
III. Allegro

(Solo violin: RICHARD BURGIN; Flute: GEORGES LAURENT; Oboe: FERNAND GILLET; Trumpet: GEORGES MAGER)

MOZART Symphony in E-flat major (Koechel No. 543)

I. Adagio; Allegro
II. Andante
III. Menuetto; Trio
IV. Finale; Allegro

INTERMISSION

BEETHOVEN Symphony No. 2 in D major, *Op.* 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo
IV. Allegro molto

This programme will end about 4:15 on Thursday Afternoon, 10:00 o'clock on Saturday Evening

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Born at Eisenach on March 21, 1685; died at Leipzig, July 28, 1750

The Brandenburg concertos were composed between May 1718 (when Bach met the Margraf of Brandenburg) and the spring of 1721 (the time of their dedication).

The last performance of the Second Concerto in the Friday and Saturday series was December 22, 1927. It was performed as part of the Bach Festival at the concert of March 26, 1931.

The autograph score bears this title: *"Concerto 2do à Tromba, 1 Flauto, 1 Hautbois, 1 Violino concertati, e 2 Violini, 1 Viola è Violone in Ripieno col Violoncello e Basso per il Cembalo."*

THE six concertos which Bach wrote for Christian Ludwig, the Margraf of Brandenburg, are among other things a study in variety of instrumental combination. The Second, for example, with its trumpet part calling for a small instrument in the highest register, has no counterpart among the rest. The First (also in F major) is written for strings with two horns (an instrument then just coming into fashion) three oboes and bassoon. The string quartet is supplemented by the *violone* (double-bass), and the *violino piccolo* or *"quartgeige"* (tuned a fourth higher than the usual violin). The Third, in G major, is for strings, divided into three groups. The Fourth, also in G major, sets

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two flutes (the now obsolete *flute à bec* is called for) and violin against the usual *tutti* of strings. The Fifth, in D major, adds to the harpsichord continuo, used in all of them, a brilliant and important harpsichord solo, matched with the solo voices of the flute and violin. The Sixth, in B-flat major, sets against the concerted background of strings two violas and two *viole da gamba.*

The Second, in particular, Philip Spitta has called "a true *Concerto Grosso,* except that the *concertino* — *i.e.,* the group of solo instruments which is contrasted with the *tutti* — consists of four: namely, one string and three wind; so that a departure is made in every way from the custom which decrees that the *concertino* shall consist of two violins and a violoncello. The plan of the first movement (*Allegro,* F major, 2-2) is a model of clearness and simplicity, but with an indescribable wealth of episodical invention; and the most delicate combinations sparkle and gush forth from all sides. The *Andante* (D minor, 3-4) is written for flute, oboe, violin, 'cellos, and cembalo; the Finale (*Allegro assai,* F major, 2-4), is a fugue in the *concertino* parts, supported by the bass and accompanied by the *tutti* in a modest and masterly way. On account of its crystal-clear and transparent organism, this concerto is a greater favorite than the more closely woven First; the feeling, moreover, is throughout of a kind easily entered into. The marvelously beautiful *Andante* is soft and tenderly simple, while the first and last movements rush and riot with all the freshness and vigor of youth. Truly, even if Bach could not avail himself of the full colors



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used by later musicians, yet his instrumental music is steeped in the true spirit of German romance."

In May of the year 1718, Prince Leopold of Anhalt-Cöthen, travelling to Carlsbad to take the waters, was attended by some of his musical retinue – five musicians and a clavicembalo, under the surveillance of his Kapellmeister, Bach. He may have encountered there, in friendly rivalry, another musical prince, Christian Ludwig, Margraf of Brandenburg, youngest son of the Great Elector by a second wife. This dignitary, a young bachelor passionately devoted to music, boasted his own orchestra, and was extravagantly addicted to collecting a library of concertos. Charmed with Bach's talent, he immediately commissioned him to write a brace of concertos. Bach did so – at his leisure; and in three years' time sent him the six concertos which have perpetuated this prince's name. The letter of dedication, dated March (or May) 24, 1721, was roundly phrased in courtly French periods, addressed *"À son altesse royale, Monseigneur Crétien Louis Marggraf de Brandenbourg,"* and signed with appropriate humility and obedient servitude: "Jean Sebastian Bach" (all proving either that Bach was an impeccable French scholar, or that he had one conveniently at hand). The Margraf does not seem to have troubled to have had them performed (the manuscript at least shows no marks

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of usage); cataloguing his library he did not bother to specify the name of Bach beside Brescianello, Vivaldi, Venturini, or Valentiri, and after his death they were knocked down in a job lot of a hundred concertos, or another of seventy-seven concertos, at about four groschen apiece.*

There are those in later times who are angered at reading of the lordly casualness of the high-born toward composers. One might point out that Bach in this case very likely took his princes' airs as in the order of things, that they brought him an assured subsistence and artistic freedom which was not unuseful to him. In this case, Bach composed as he wished, presumably collected his fee, and was careful to keep his own copy of the scores, for performance at Cöthen. He was hardly the loser by the transaction, and he gave value received in a treasure which posterity agrees in calling the most striking development of the concerto grosso form until that time. The discerning Albert Schweitzer calls them "the purest products of Bach's polyphonic style. Neither on the organ nor on the clavier could he have worked out the architecture of a movement with such vitality; the orchestra alone permits him absolute freedom in the leading and

* The manuscripts came into the possession of J. P. Kirnberger, and subsequently his pupil, the Princess Amalie, sister of Frederick the Great. They ultimately came, with this lady's library, to the Royal Library in Berlin.

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grouping of the obbligato voices. . . . One has only to go through these scores, in which Bach has marked all the nuances with the utmost care, to realize that the plastic pursuit of the musical idea is not in the least formal, but alive from beginning to end. Bach takes up the ground-idea of the old concerto, which develops the work out of the alternation of a larger body of tone – the *tutti* – and a smaller one – the *concertino.* Only with him the formal principle becomes a living one. It is not now a question merely of the alternation of the *tutti* and the *concertino;* the various tone-groups interpenetrate and react on each other, separate from each other, unite again, and all with an incomprehensible artistic inevitability. The concerto is really the evolution and the vicissitudes of the theme. We really seem to see before us what the philosophy of all ages conceives as the fundamental mystery of things – that self-unfolding of the idea in which it creates its own opposite in order to overcome it, creates another, which again it overcomes, and so on and on until it finally returns to itself, having meanwhile traversed the whole of existence. We have the same impression of incomprehensible necessity and mysterious contentment when we pursue the theme of one of these concertos, from its entry in the *tutti* through its enigmatic struggle with its opposite, to the moment when it enters into possession of itself again in the final *tutti.*"

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SYMPHONY IN E-FLAT MAJOR (K. 543)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

The symphony was composed in 1788.

The most recent performances at this series of concerts was on October 18 and 19, 1935.

The orchestration: one flute, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

THE careful catalogue which Mozart kept of his works shows, for the summer of 1788, an industrious crop of pot-boilers – arias, terzets, piano sonatas "for beginners," a march – various pieces written by order of a patron, or to favor some singer or player. Between these there are also listed:

June 26 – Symphony in E-flat major
July 25 – Symphony in G minor
August 10 – Symphony in C major

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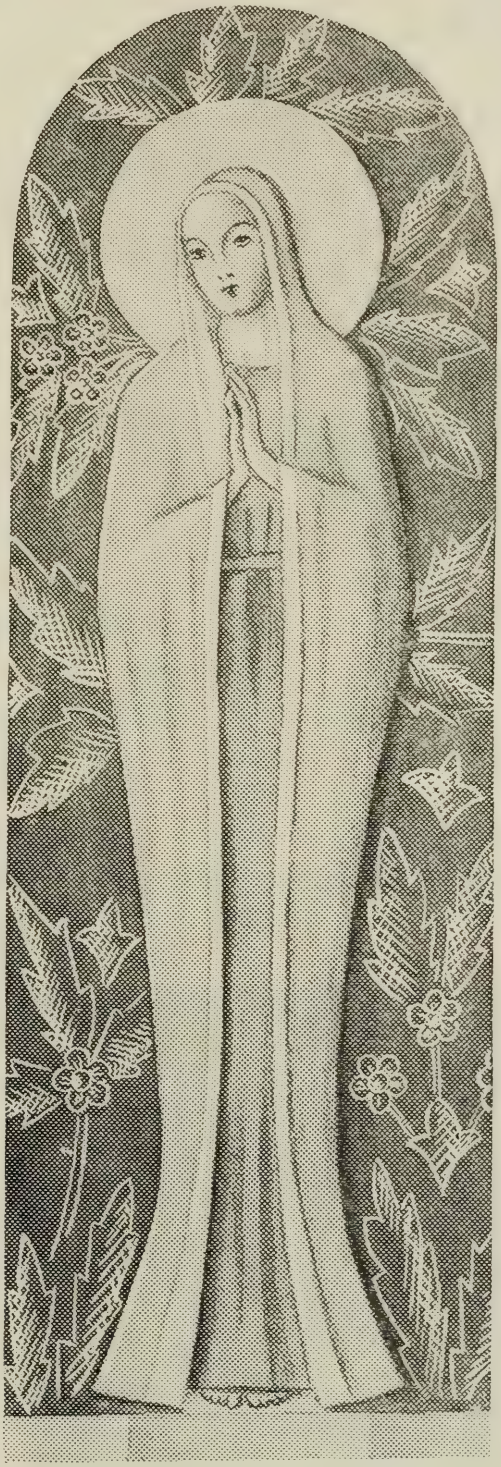


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three times fixed within the formal symphonic periods the precious distillation of his inmost heart -- this we cannot know, for he did not so much as mention them in any record that has come down to us. They were intended, ostensibly, for some concerts which never came to pass; but one likes to believe that the composer's true intent was mingled with musical phantasy far past all thought of commissions or creditors. The greatest music must, by its nature, be oblivious of time and occasion, have its full spread of wing, and take its flight entirely to the personal prompting of its maker.

Mozart must have appeared to his acquaintances in the summer of 1788 a figure quite incongruous to any such sublimities – "a small, homely, nervous man," writes Marcia Davenport with inescapable deduction, "worrying about his debts in a shabby, suburban garden." And comparing this picture with his music – the very apex of his genius – the writer can well wonder at "the workings of the infinite." Musical Vienna in 1788 (and long afterwards) was probably unconscious of incongruities. The three great symphonies (destined to be his last) were closed secrets to the public who beheld a famous but impecunious young man of thirty-two adding three more to the forty-odd symphonies he had been turning out with entire facility from the age of eight.

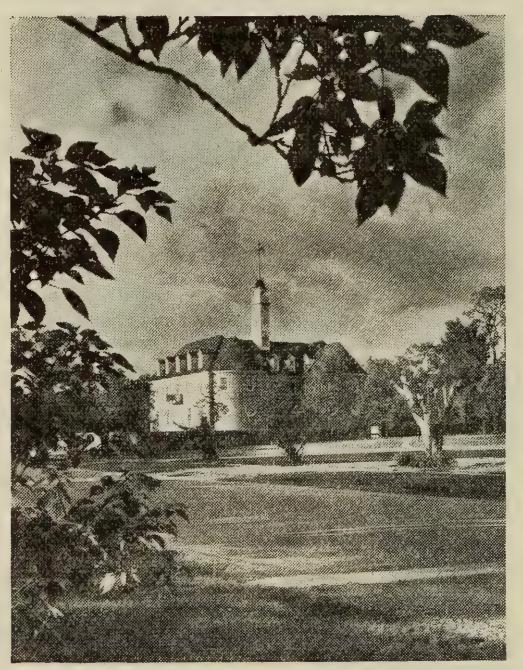
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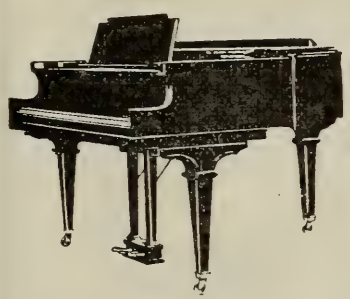
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Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of "Don Giovanni" in Vienna in May, 1788, following its more highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. Celebrated for his operas, much sought as virtuoso, as an orchestral conductor, as a composer for every kind of occasion, yet for all these activities he was scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor* Symphony when dominated by his financial distress, he finished his entirely gay E-flat symphony on the very eve of writing the second of his "begging" letters to Herr Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins, "at all events, I beg you to lend me a couple of hun-

* Koechel lists only one other symphony by Mozart in a minor key—the early symphony in G minor, No. 183 (1773).

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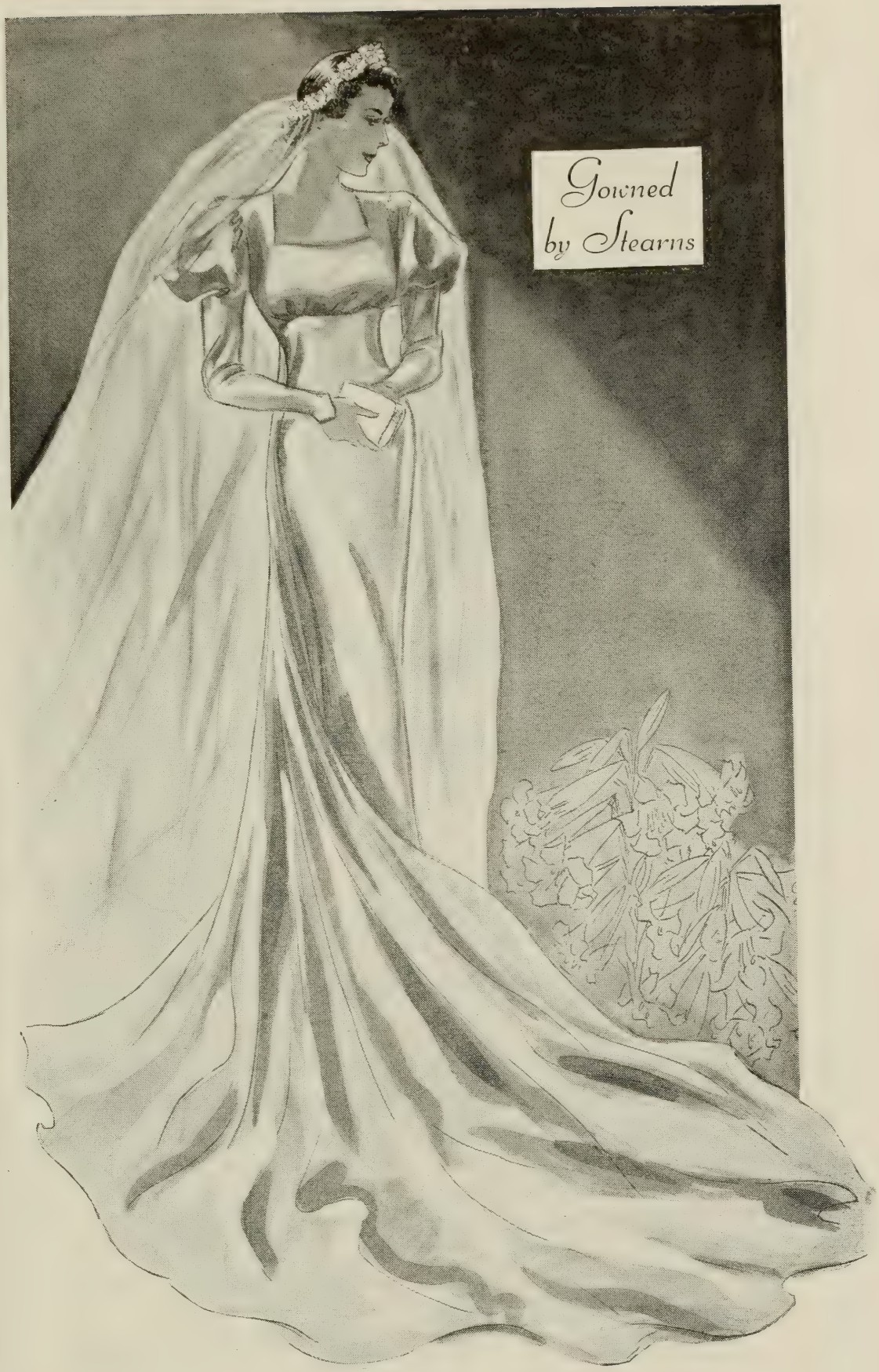
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dred gulden, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment." Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: "I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply." Mozart was telling the strict truth about his busy ten days: listed under the date June 22 is a Terzet, and under June 26 a march, piano sonata, and adagio with fugue, for strings, together with a piece of more doubtful bread-winning powers (from which the "dismal thoughts" are quite absent) – the Symphony in E-flat.

Mozart had recently acquired his position as "Chamber Composer" to the Emperor Joseph II. But the post, which had been held by the Chevalier Gluck until his death the year before, was as unremunerative as it was high-sounding. Mozart's emperor was glad to pare the salary of two thousand florins he had paid to Gluck to less than half – the equivalent of two hundred dollars – in Mozart's case. He expected little in return – no exquisite symphonies or operas to set

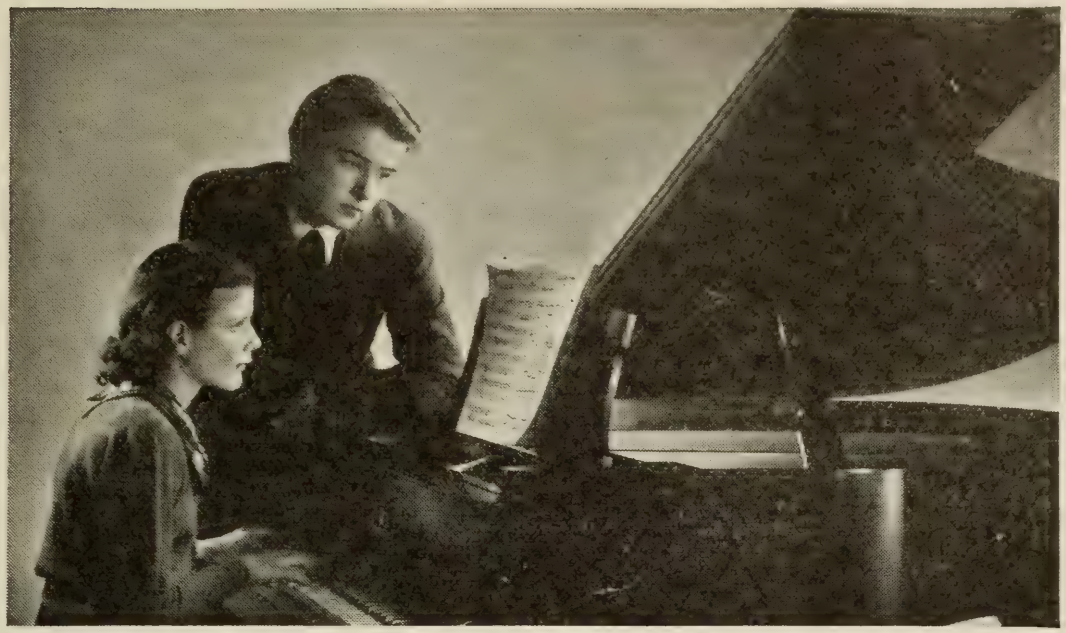
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~

Posterity can more easily agree with Otto Jahn's characterization of the E-flat symphony as a "triumph of euphony — full of charm," and the "Jupiter" as "striking in dignity and solemnity," than his description of the G minor as "full of passion" — of "sorrow and complaining." Early commentators seem to have found a far greater divergence of mood in the symphonies of Mozart than our present world. Nägeli soberly and earnestly reproached Mozart with an excess of *"cantabilität."* "He cannot be termed a correct composer of instrumental music, for he mingled and confounded *'cantabilität'* with a free instrumental play of ideas, and his very wealth of fancy and emotional gifts led to a sort of fermentation in the whole province of art, causing it rather to retrograde than to advance, and exercising a very powerful influence over it."

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fashion extolled this very quality. E. T. A. Hoffmann called this symphony the "swan song" of Mozart's youth. "Love and melancholy breathe forth in purest spirit tones; we feel ourselves drawn with inexpressible longing towards the forms which beckon as the clouds to another sphere." Wagner's more factual imagination seems to acknowledge Mozart as a primary source of his own emotional art: "The longing sigh of the great human voice, drawn to him by the loving power of his genius, breathes from his instruments. He leads the irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardour which lies at the source of the human voice as the expression of the unfathomable depths of the heart."

Wagner also discerned a "marked relationship" between this symphony and the Seventh of Beethoven. "In both," he wrote, "the clear human consciousness of an existence meant for rejoicing is beautifully transfigured by the presage of a higher world beyond. The only distinction I would make is that in Mozart's music the language of the heart is shaped to graceful longing, whereas in Beethoven's conception this longing reaches out a bolder hand to seize the Infinite. In Mozart's symphony the fullness of feeling predominates, in Beethoven's the manly consciousness of strength."

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Mozart uses no oboes in his E-flat symphony, only one flute, and clarinets, bassoons, horns, and trumpets in twos. Jahn finds the blending of clarinets with horns and bassoons productive of "a full, mellow tone" requisite for his special purpose, while "the addition of the flutes [flute] gives it clearness and light, and trumpets endow it with brilliancy and freshness." The delicate exploitation of the clarinets is in many parts evident, particularly in the trio of the minuet, where the first carries the melody and the second complements it with arpeggios in the deeper register.

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Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Second Symphony, composed in 1802, was first performed April 5, 1803, at the *Theater-an-der Wien* in Vienna.

The last performance by the Boston Symphony Orchestra in the Friday and Saturday series was on October 10, 1919. It was performed at a concert of the Beethoven Festival, March 23, 1927, and in the Tuesday series, November 21, 1933.

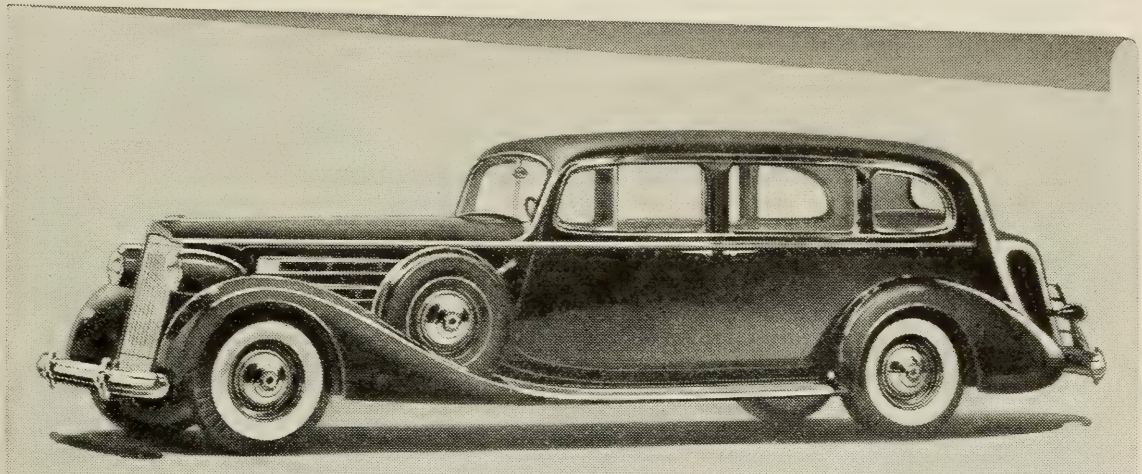
Dedicated to Prince Carl Lichnowsky, the symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

LOOKING down from the Kahlenberg "towards Vienna in the bright, sweet springtime," Thayer found the countryside where Beethoven worked out so much of his greatest music indescribably lovely. "Conspicuous are the villages, Döbling, hard by the city Nussdorfer line, and Heiligenstadt, divided from Döbling by a ridge of higher land in a deep gorge." Among these landmarks of Beethoven, now probably obliterated by population and habitation, there stood forth most notably the once idyllic Heiligenstadt, Beethoven's favorite haunt when music was in process of birth.

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There in the year 1802, "Dr. Schmidt having enjoined upon Beethoven to spare his hearing as much as possible, he removed for the summer. There is much and good reason to believe that his rooms were in a large peasant house still standing, on the elevated plain beyond the village on the road to Nussdorf, now with many neat cottages near, but then quite solitary. In those years, there was from his windows an unbroken view across fields, the Danube and the Marchfeld, to the Carpathian Mountains that line the horizon. A few minutes' walk citywards brought him to the baths of Heiligenstadt; or, in the opposite direction, to the secluded valley in which, at another period, he composed the 'Pastoral' Symphony."

At Heiligenstadt in 1802, almost simultaneously Beethoven expressed himself in two startlingly different ways. In October he wrote the famous "Heiligenstadt testament," pouring out his grief at the full realization that his deafness was incurable, into a document carefully sealed and labelled "to be read and executed after my death." Before this and after, working intensively, making long drafts and redrafts, he composed the serene and joyous Second Symphony.

Writers have constantly wondered at the coincidence of the agonized "testament" and the carefree Symphony in D major. Perhaps it must be the expectation of perennial romanticism that a "secret sorrow"

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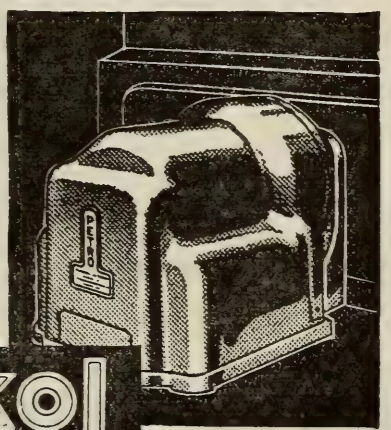
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must at once find its voice in music. Beethoven at thirty-two had not yet reached the point of directly turning a misfortune to musical account — if he ever reached such a point. He was then not quite ready to shake off the tradition of Haydn and Mozart, who had their own moments of misery, but to whom it would never have remotely occurred to allow depressed spirits to darken the bright surfaces of their symphonies. Beethoven found a way, soon after, to strike notes of poignant grief or of earth-shaking power such as music had never known. He found the way through the mighty conception of an imaginary hero — not through the degrading circumstance that the sweet strains of music were for him to be displaced by a painful humming and roaring, the humiliating thought that he was to be an object of ridicule before the world — a deaf musician. That terrible prospect might reasonably be expected to have driven him to take glad refuge in his powers of creation, to exult in the joyous freedom of a rampant imagination, seizing upon those very delights of his art from which the domain of the senses was gradually shutting him out.

And indeed it was so. Writing sadly to Dr. Wegeler of his infirmity, he added: "I live only in my music, and I have scarcely begun one thing when I start another. As I am now working, I am often engaged on three or four things at the same time." He composed with un-

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flagging industry in the summer of 1802. Even as he made music of unruffled beauty, Beethoven maintained the even tenor of his outward life. Ferdinand Ries, who was very close to Beethoven at this time, has told the following touching incident:

"The beginning of his hard hearing was a matter upon which he was so sensitive that one had to be careful not to make him feel his deficiency by loud speech. When he failed to understand a thing he generally attributed it to his absent-mindedness, to which, indeed, he was subject in a great degree. He lived much in the country, whither I went often to take a lesson from him. At times, at 8 o'clock in the morning after breakfast, he would say: 'Let us first take a short walk.' We went, and frequently did not return till 3 or 4 o'clock, after having made a meal in some village. On one of these wanderings Beethoven gave me the first striking proof of his loss of hearing, concerning which Stephan von Breuning had already spoken to me. I called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig of elder. For half an hour Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and morose. When occasionally he seemed to be merry it was generally to the extreme of boisterousness; but this happened seldom."

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It may have been this pathetic episode of the shepherd's pipe which brought before Beethoven with a sudden vivid force the terrible deprivation of his dearest faculty. It may have precipitated the Heiligenstadt paper, for in it he wrote: "What a humiliation when one stood beside me and heard a flute in the distance and *I heard nothing,* or someone heard *the shepherd singing* and again I heard nothing; such incidents brought me to the verge of despair. A little more, and I would have put an end to my life — only art it was that withheld me. Ah, it seemed impossible to leave the world until I had produced all I felt called upon to produce."

To his more casual friends there could have been no suspicion of the crisis, the thoughts of suicide which were upon him at this time. He dined with them as usual, made music and joked with them, wrote peppery letters to his publishers, composed constantly. His serious attentions to Giulietta Guicciardi were then brought to an abrupt end, it is true, but it was known that this was not his first affair of the heart. Only after his death did the publication of the "Heiligenstadt Testament" make known the hopeless and anguished mood of Beethoven in 1802.

This remarkable document was signed on October 6, and must have been written at the end of his summer's sojourn in the then idyllic



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district of Heiligenstadt. The Symphony in D major was sketched in part by the spring of that year (Nottebohm, studying the teeming sketchbooks of this time, found extended and repeated drafts for the *Finale,* and the theme of the *Larghetto* (first written for horns). The symphony must have been developed in large part during the summer. It was certainly completed by the end of the year, in Beethoven's winter quarters. It hardly appears that Beethoven spent this period in futile brooding. The three Violin Sonatas, Op. 30, were of this year; also the first two Pianoforte Sonatas, Op. 31, the Bagatelles, Op. 33, the two sets of variations, Op. 34 and 35, and other works, including possibly, the Oratorio "Christ on the Mount of Olives," and the Pianoforte Concerto in C minor, the date of whose completion is uncertain.

"De profundis clamavit!" added Thayer, after quoting the document, and others have looked upon it as a poignant and intimate confession, made under the safety of a seal by one who had in conversation kept a sensitive silence on this subject. Sceptics have looked rather askance at the "testament" on account of its extravagance of language, its evident romantic self-dramatization, its almost too frequent apostrophes of the Deity. It was indeed the effusion of a youthful romantic, whose lover's sighs had lately produced something as enduring as the "Moonlight" Sonata. The sorrow of the "testament," however ex-

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pressed, was surely real enough to Beethoven. He was brought face to face at last with the necessity of openly admitting to the world what had long been only too apparent to all who knew him, although he had mentioned it only to his most intimate friends.

The knowledge of his deafness was not new to him. In the summer of 1800 (or as Thayer conjectures, 1801), he wrote to Carl Amenda, "Only think that the noblest part of me, my sense of hearing, has become very weak," and spoke freely of his fears. In the same month (June) he wrote at length to his old friend Dr. Wegeler at Bonn: "I may truly say that my life is a wretched one. For the last two years I have avoided all society, for it is impossible for me to say to people 'I am deaf.' Were my profession any other, it would not so much matter, but in my profession it is a terrible thing; and my enemies, of whom there are not a few, what would they say to this?"

The Beethoven of thirty-two was not the unkempt Beethoven of later years, with whom the forms must bend to the impassioned utterance. The composer, as he sat for his portrait about this time, wore a neat neckcloth and foppish coat, only the hair was somewhat disordered. He had not yet parted ways with the pleasant and emotionally



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continent formulas of Mozart and Haydn. In the two "Fantasia" sonatas of 1801, his love for Giulietta Guicciardi had found tender expression; but he had given no intimation of the sweeping audacities of the "Eroica" Symphony. Not knowing of any such musical cataclysm to come, the first hearers of the Second Symphony were no doubt agreeably stirred by the almost martial rhythmic impulsion of the second theme in the first movement — strains which Romain Rolland considers to have been a reflection of the revolutionary spirit which, kindled in France, was then penetrating Vienna, to find an especially eager response in the young composer, with his republican sympathies. The conservative listeners were hugely disturbed by Beethoven's whimsical indulgence in sudden contrasts of dynamics, or untrammeled modulations, particularly in the *Scherzo* and the *Finale*. It is necessary to read the words of displeasure which were pronounced upon the piece to realize to what extent the upstart Beethoven upset the constituted proprieties with his wanton ways. It was generally taken as a daring score in its time.

The first performance was on April 5, 1803, at Vienna. Beethoven had been engaged by Schikaneder to write an opera for production at his theatre, and the favored composer very likely thereby obtained the

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use of the Theater-an-der-Wien for a concert. The advertisements featured "the new oratorio, *Christus am Olberg*." It is evidence of the public curiosity and general regard in which Beethoven was held in Vienna at this time when he had produced nothing of more than chamber dimensions except the ballet "Prometheus" and the First Symphony, that he doubled the prices and more, reaping 1800 florins from the concert.

Besides the oratorio, the First and Second symphonies were played, and a "new" pianoforte concerto — the Third, in C minor. The final rehearsal was held on the morning of the day of the performance, Tuesday, April 5. Ries was summoned by Beethoven about five o'clock in the morning. "I found him in bed," Ries relates, "writing on separate sheets of paper. To my question what it was, he answered, 'Trombones.' At the concert the trombones were played from these sheets." Ries afterwards regretted his carelessness in not investigating the reason for these hurried trombone parts, and their identity. Thayer conjectured that Beethoven "had probably found the aria *'Erzittre, Erde'* [in the "Christus"] to fail of its intended effect, and added the trombone on the morning of the final rehearsal, to be retained or not, as should prove advisable on trial." Of the rehearsal, Ries says: "It began at 8 o'clock in the morning. It was a terrible rehearsal, and at

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half after 2 everybody was exhausted and more or less dissatisfied. Prince Karl Lichnowsky, who attended the rehearsal from the beginning, had sent for bread and butter, cold meat and wine in large baskets. He pleasantly asked all to help themselves and this was done with both hands, the result being that good nature was restored again. Then the Prince requested that the oratorio be rehearsed once more from the beginning, so that it might go well in the evening and Beethoven's first work in this *genre* be worthily presented. And so the rehearsal began again."

At the performance Beethoven, who took the piano part in the concerto, asked Seyfried to turn the pages for him, whereupon Seyfried was dismayed to find upon the piano sheets of illegible scrawls, with yawning gaps. Beethoven gave him his cues to turn with a secret nod, and treated the episode afterwards as a huge joke. The oratorio seems not to have won general approval, and the Second Symphony, in its early hearings, came in for some drastic criticism. Spazier, after the first Leipzig performance, compared the offending *Finale* to "a repulsive monster, a wounded, tail-lashing serpent, dealing wild and furious blows as it stiffens into its death agony at the end."

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The parts were published just within a year after the first performance, March, 1804; the score itself, not until 1820. For a long while after its appearance, so Grove notes, the opening *Allegro* and the *Scherzo* were the favorite movements. The Larghetto seems to have had very little attention at first; in Paris performances, so Berlioz has told us, the *Allegretto* from the Seventh Symphony was substituted for the proper slow movement when this symphony was performed. As for the *Finale,* it was considered unnecessarily difficult, and wild and capricious beyond reasonable bounds. Grove speaks of this *Finale* as something quite unprecedented in its time. "The *Finale* to Mozart's G minor was the most fiery thing in that line that the world then possessed. But the *Finale* of Beethoven's No. 2 has got all the fire of *that,* with an amount of force, humor, and abruptness that even Mozart never evinced, and that must have taken everyone by surprise in 1803."

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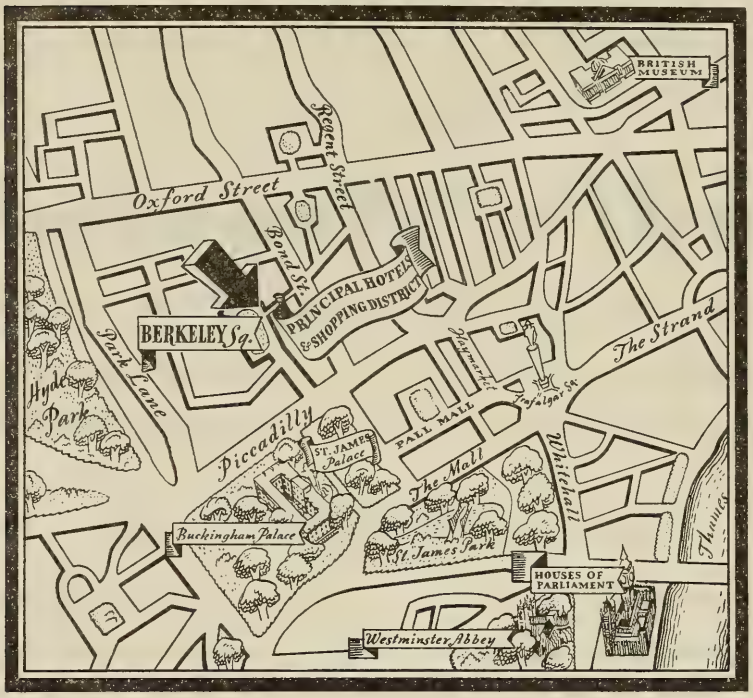
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Next week the Orchestra will give concerts in New Brunswick, N. J., Philadelphia, New York and Brooklyn. The next regular pair of concerts will take place on April 9 and April 10

Twenty-first Programme

FRIDAY AFTERNOON, April 9, *at* 2:30 *o'clock*

SATURDAY EVENING, April 10, *at* 8:15 *o'clock*

Brahms.....“Academic Festival” Overture, *Op.* 80

Brahms.....Concerto for Pianoforte No. 2 in B-flat major, *Op.* 83

I. Allegro non troppo
II. Allegro appassionato
III. Andante
IV. Allegretto grazioso

INTERMISSION

Brahms.....Symphony No. 2 in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso; quasi andantino
IV. Allegro con spirito

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This programme will end about 4:25 on Friday Afternoon, 10:10 o'clock on Saturday Evening

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on the previous Thursday at 5:15 o'clock in the Lecture Hall.



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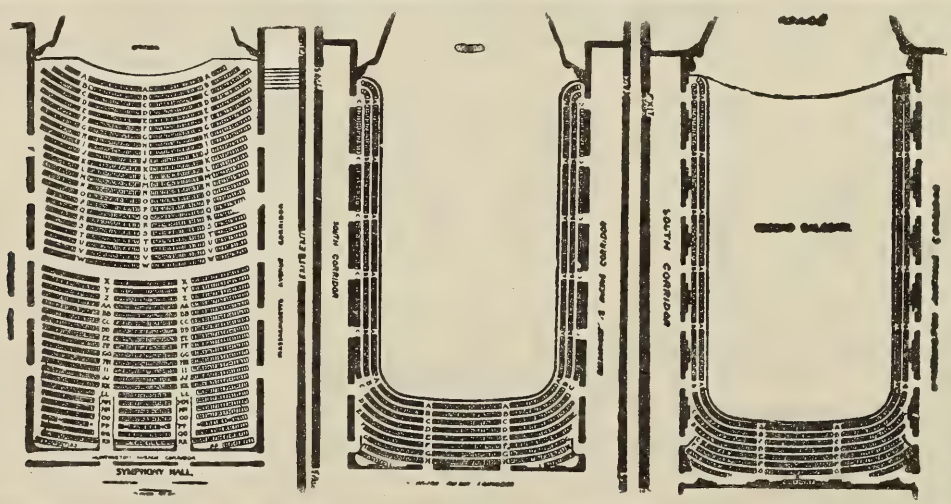
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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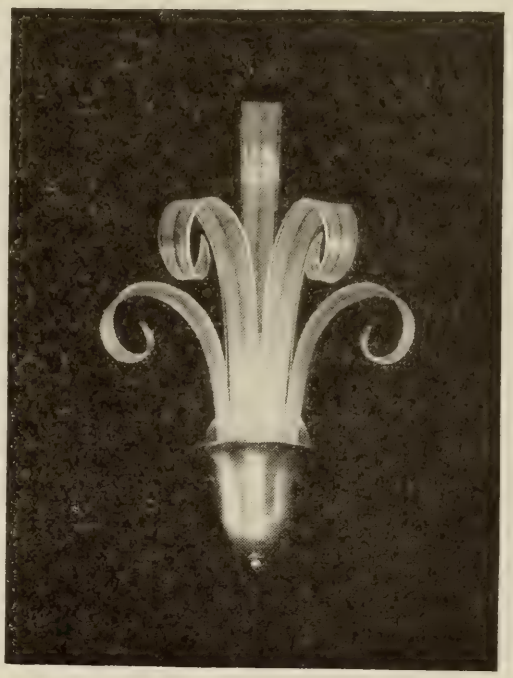
SYMPHONIANA

Pictures and Music
Bruckner's Eighth Symphony
Rutgers Honors Dr. Koussevitzky

PICTURES AND MUSIC

During this pair of concerts and that of Monday evening, the sculpture and drawings of George Demetrios will be on view for the last times, giving place next Friday and Saturday to a wholly musical exhibit from the collection of Mr. Boaz Piller of this Orchestra. An indefatigable student of the personalities behind the arts as well as of the arts themselves, Mr. Piller has brought together one of the largest assortments of autographs, letters, and pictures, of contemporary musicians that is to be found anywhere. But his collection does not stop at the borderlines of a generation; it assembles the past as it anticipates the future. Richard Wagner is represented by a beautiful autograph, and the Mendelssohn letter is one of the special prizes. Certain of these items, including the Brahms letter, have been previously shown in the cases in the First Balcony Gallery, but this will be the most complete and representative showing up to this time.

The Piller collection will be a culmination to a year that began with Gerome Brush's now famous drawings of the members of the Orchestra, which will, incidentally, be on view in Faunce House of Brown University in Providence from the twenty-six of April to the fourteenth of May at the instigation of the Providence Friends of the Orchestra. In November, many friends of Mr. Frederick Lowell, a former Trustee of this institution, loaned a large representative exhibition of Mr. Lowell's water-colors with a number of his earlier oils. The notable English paintings from the Honorable Alvan T. Fuller's gallery that were shown in early



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December were followed by a MacDowell anniversary showing of manuscripts, letters, and notebooks of the composer, together with related work done in the MacDowell Colony at Peterborough, New Hampshire.

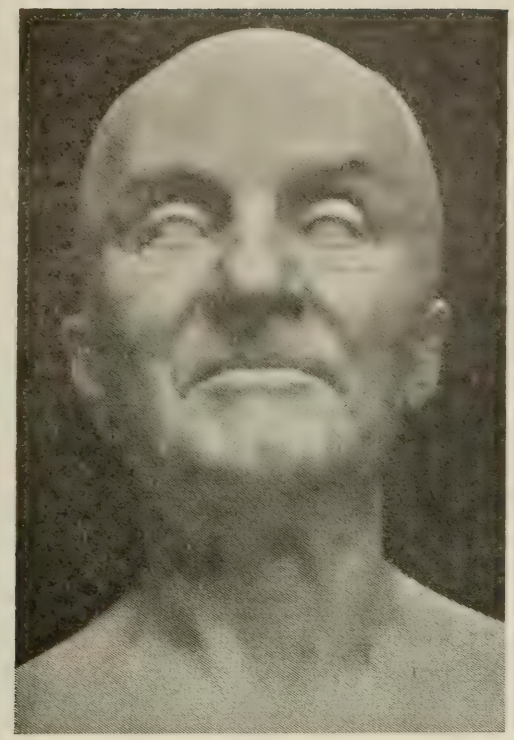
January brought Mr. Donald B. Willson's Musical Prints and his two striking drawings by Iacofleff of Prokofieff and Rachmaninoff. These were followed by a selection of paintings by members of the Guild of Boston Artists lent by the Guild for the exhibition. Beside the Pushkin Memorial Exhibition which included Madame Koussevitzky's new bust of the Russian poet, and the exhibition in honor of Alban Berg's memory which accompanied the performances of his Violin Concerto, mention must be made of the photostatic copy of the original manuscript of Bach's *Passion According to Saint Matthew* which was shown during the Good Friday presentation of the work through the courtesy of Mr. Louis Krasner.

Identification of Mr. Demetrios' sculpture follows.

1. After the First Symphony of Sibelius.
2. Finnish Child.
3. New Englander.
4. Finnish Peasant.
5. Dr. Alfred Barton.
6. Chains.
7. Eben Draper.
8. Sauna.
9. Virginia Lee.

BRUCKNER'S EIGHTH SYMPHONY

Revived by Dr. Koussevitzky in 1929 and repeated in 1932, Bruckner's Eighth Symphony had its first performance by this orchestra in 1909 (December 3). Max Fiedler was conductor and this was the first American hearing of the work. Mr. Fiedler introduced it in



New York in the same season, and repeated it in the Boston series in the spring "by request."

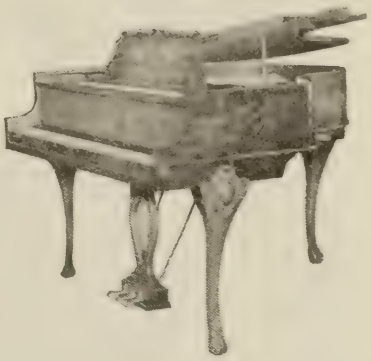
RUTGERS HONORS DR. KOUSSEVITZKY

At the Orchestra's concert at Rutgers University on Tuesday evening of last week, Dr. Clothier conferred upon Dr. Koussevitzky an honorary degree of Doctor of Music, making the following statement:

"You have contributed in great measure to our cultural and esthetic inheritance. Since we cannot acknowledge these rich achievements of yours at our Commencement Exercises in June, we seize this opportunity, appropriate as it is, in the presence of music devotees of the University and of your associates in the Orchestra, to pay our tribute to you."

In response, Dr. Koussevitzky said that he would ask the Orchestra, with which he is accustomed to share all honors, to play an additional number as an expression of appreciation. The Prelude to "Lohengrin" was thereupon performed.

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Twenty-first Programme

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Brahms.....Concerto for Pianoforte No. 2 in B-flat major, *Op.* 83

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IV. Allegretto grazioso

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Brahms.....Symphony No. 2 in D major, *Op.* 73

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SECOND FLOOR IN THE ANNEX

ACADEMIC FESTIVAL OVERTURE, *Op.* 80

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The overture was composed in 1880; first performed January 4, 1881, at the University of Breslau.

It was introduced to Boston by Theodore Thomas, with his orchestra, October 14, 1881. The first performance by this Orchestra was November 17, 1882. The last performance in this series was at the concert of Saturday, April 29, in the Brahms Festival of 1933. The most recent performance by the Orchestra was at the Harvard Tercentenary concert of September 16, 1936 (in Symphony Hall).

The orchestration: two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, three trumpets, three trombones, tuba, bass drum, timpani, cymbals, triangle and strings.

BRAHMS' two overtures, the *"Akademische Fest-Ouvertüre"* and the *"Tragische Ouvertüre"* were composed in one summer — in 1880 at Bad Ischl. It was his first summer in this particular resort, and although he was somewhat discouraged by an abundance of rainy weather, its charms drew him again in later years (1889–96). "I must give high praise to Ischl," he wrote to Billroth in June, 1880, "and although I am threatened only with one thing — the fact that half Vienna is here — I can be quiet here — and on the whole I do not

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dislike it." Which is to say that Ischl had already become the gathering point of a constant round of cronies from Vienna. Brahms' friends of course would scrupulously respect the solitudes of the master's mornings — the creative hours spent, partly in country walks, partly in his study. Later in the day he would welcome the relaxation of companionship — of conversation to an accompaniment of black cigars and coffee, of mountaineering (Brahms was a sturdy walker), or of music-making together.

When the University at Breslau conferred upon Brahms, in the spring of 1879, the degree of Doctor of Philosophy, the composer responded in kind, and made the institution the handsome present of an overture on student airs. Presents of this sort are not to be unduly hastened when artistic good faith and the heritage of the musical world are considered. Brahms composed and destroyed another "Academic" overture before this one, if Heuberger is not mistaken. The performance came the following January, when Brahms conducted it at Breslau, while the Herr Rektor and members of the philosophical faculty sat in serried ranks, presumably gowned, in the front rows.

It goes without saying that both Brahms and his overture were quite innocent of such "academic" formality. It is about a tavern



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table, the faculty forgotten, that music enters spontaneously into German college life. Although Brahms never attended a university he had tasted something of this life at Göttingen when, as a younger man, he visited with Joachim, who was studying at the University. Brahms did not forget the melody that filled the *Kneipe,* inspired by good company and good beer. Student songs, with their *Volkslied* flavor, inevitably interested him. He found use for four of them. *"Wir hatten gebauet ein stättliches Haus"* is first given out by the trumpets. *"Der Landesvater"* (*"Hört, ich sing' das Lied der Lieder"*) is used rhythmically, delightfully developed. The *"Fuchslied"* or Freshman's Song (*"Was kommt dort von der Höh' "*) is the choice of the unbuttoned Brahms, and leaves all educational solemnities behind. The air is introduced by two bassoons. When Brahms wrote Kalbeck that he had composed "a very jolly potpourri on students' songs *à la Suppé,"* Kalbeck inquired jokingly whether he had used the "Fox song." "Oh, yes," said Brahms complacently. Kalbeck, taken aback, protested that he could not imagine any such tune used in homage to the "leathery Herr Rektor," and Brahms answered: "That is wholly unnecessary." Brahmsian horseplay does not get quite out of hand, and the dignities are saved beyond doubt when the full orchestra finally intones the hearty college hymn, *"Gaudeamus Igitur."*



According to John Fuller-Maitland, the overture is proof of Brahms' "sense of humor." The phrase might be amended to "good-humored." The laughter of Brahms was the overflow of high spirits in the warmth of a friendly group gathered in a *bürgerlich* beer garden, and quite in accord with the festive mood of German student jollification — a mood which at forty-seven he had by no means lost. The Brahms of simple north German origin, who, loving his kind, could turn their *Volksweise* into poetry delicate and personal without loss of native simplicity, could have handled this particular subject in only one way. What another would have turned into a claptrap potpourri, Brahms welded into a fine-grained score, free of bald allusion, unified by his personal approach into enduring beauty. Walter Niemann finds the overture a music with the wistfulness of reflective middle age. He calls it "the half-sad, half-solemn retrospect of a mature man looking back over his own vanished youth and the fun of his glorious student days, rather than an exuberant, boisterous piece of student life in the present. This is at once evident from the significant stress laid upon its meditative parts, which, in the whole of the first third of it, seem, as it were, to force themselves to take a humorous turn by an effort. It is in this blend of past and present, of seriousness and jollity, sadness and exuberance, that the peculiar beauty of this overture consists."

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CONCERTO NO. 2 IN B-FLAT MAJOR FOR PIANOFORTE AND ORCHESTRA, *Op.* 83

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in 1881, the concerto had its first performance at Budapest, November 9 of that year, with Brahms as soloist.

The concerto has been performed with this orchestra by the following pianists: B. J. Lang (March 14, 1884); Carl Baermann (March 19, 1886); Rafael Joseffy (January 17, 1896); Adele Aus der Ohe (February 10, 1899); Rafael Joseffy (December 30, 1904); Ossip Gabrilowitsch (February 15, 1907); Harold Bauer (February 25, 1916); Carl Friedberg (March 23, 1917); Ossip Gabrilowitsch (January 19, 1918); Felix Fox (November 21, 1919); Harold Bauer (December 7, 1923); Moriz Rosenthal (February 11, 1927); Artur Schnabel (Brahms Festival — March 23, 1930); Ossip Gabrilowitsch (Brahms Festival — April 28, 1933); Josefa Rosanska (Tuesday series — February 5, 1935); Beveridge Webster (Monday series — December 30, 1935); Artur Schnabel (April 10, 1936).

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

IT is always a delight to me," wrote Dr. Billroth, "when Brahms, after paying me a visit, during which we have talked of indifferent things, takes a roll out of his overcoat* pocket and says casually: 'Look at that and write me what you think of it.' "

*Brahms, far more interested in comfort than style, seems to have been famous for an old brown overcoat at this time. He must have worn it with entire complacence, for his friends, the Herzogenbergs, wrote him (October 28, 1881) — "If you only knew how we two look forward to seeing that good old brown overcoat!"



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An incident of this sort happened in the late summer of 1881, at Pressbaum, near Vienna, where the composer had chosen summer quarters, and where he gave his friends a glimpse of his latest score, completed that season. The manuscript which Brahms sent Billroth on July 11, with the words "a few little pianoforte pieces," cautioning him, by the way, to keep them to himself and to return them as soon as possible, was nothing less than the Second Pianoforte Concerto in B-flat major. He had written to Elisabet von Herzogenberg four days earlier – "I don't mind telling you that I have written a tiny, tiny pianoforte concerto with a tiny, tiny wisp of a scherzo. It is in B-flat, and I have reason to fear that I have worked this udder, which has yielded good milk before, too often and too vigorously." "How very nice of you, my dear, good Friend," answers the grateful Elisabet, "to take up your pen again immediately! I have to thank you doubly since you had such good news to send of a tiny, tiny piano *Konzerterl* with a tiny, tiny *Scherzerl,* and in B-flat – the true and tried B-flat!"

The "tiny, tiny pianoforte concerto," which Miss Florence May modestly refers to as of "quite unusual dimensions," still has no rival among concertos in largeness of design. The "tiny wisp of a scherzo" was nothing less than the *Allegro appassionato* which, inserted between the first movement and the *Andante,* gave the work the four-movement aspect of a symphony, and caused Hanslick to call it a "symphony with

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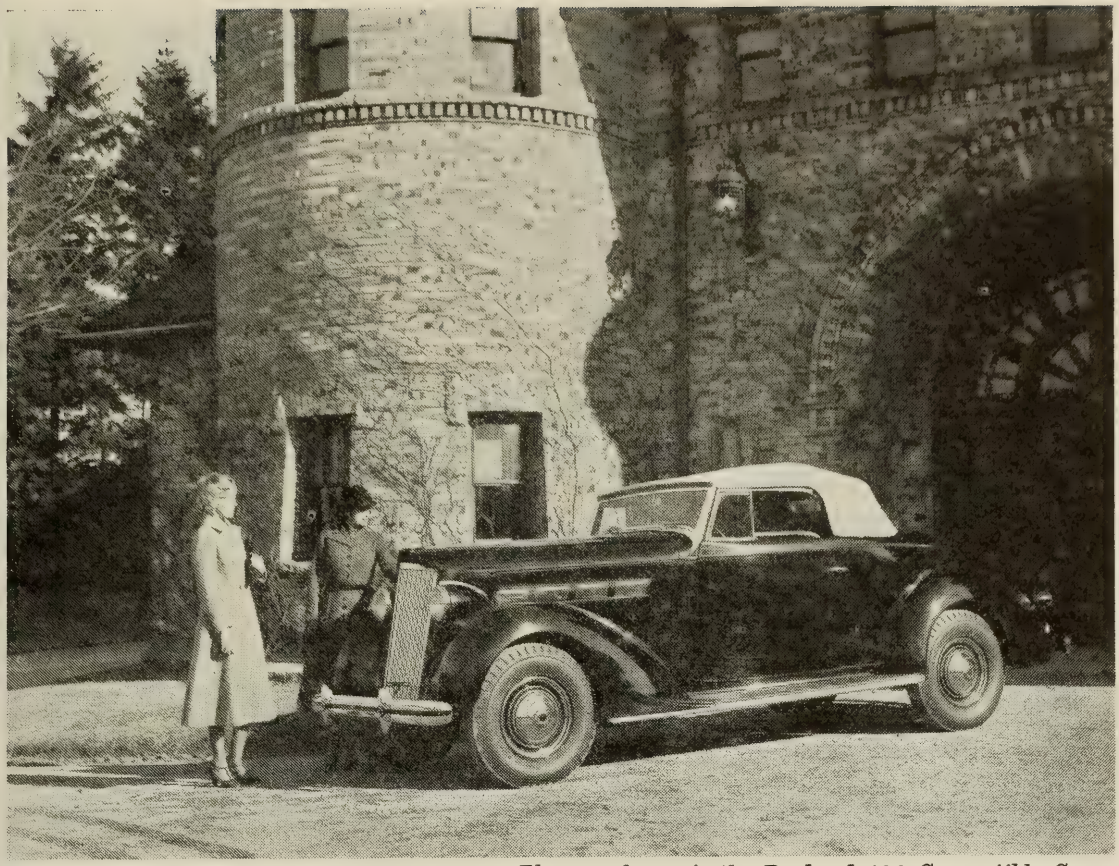


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piano obbligato." Later analysts have been careful to add that while Brahms has gone his own way in juxtaposing the piano and orchestral parts, he has faithfully maintained structural concerto tradition in the order of setting forth his themes.

To Brahms, the making of a piano concerto was a serious matter. Twenty years had passed since his First, in D minor. Another one would have been eminently serviceable to him on his many concert tours as pianist, particularly since the First, after its original near-fiasco, had never been received by the public with open arms, even in the more devoted "Brahms" towns. But the Brahms who had firmly established his fame with the First and Second Symphonies approached again the vexed problem of a piano concerto – entirely without haste.

It was in April 1878, during Brahms' first journey in Italy, when according to the testimony of his companion, Billroth, the concerto first began to take shape in his mind. Brahms, so Billroth tells us, completely succumbed to the Italian spring, visited Rome, Naples, Sicily, and was "charmed with everything." Returning in May to Pörtschach, the lovely spot on the Carinthian Wörther See which also gave birth to two scores of special melodic abundance – the Symphony in D major and the Violin Concerto, Brahms put his sketches upon paper. Three years later, the spring once more called Brahms to Italy. He returned to his beloved haunts and sought new ones in Venice, Florence, Pisa,

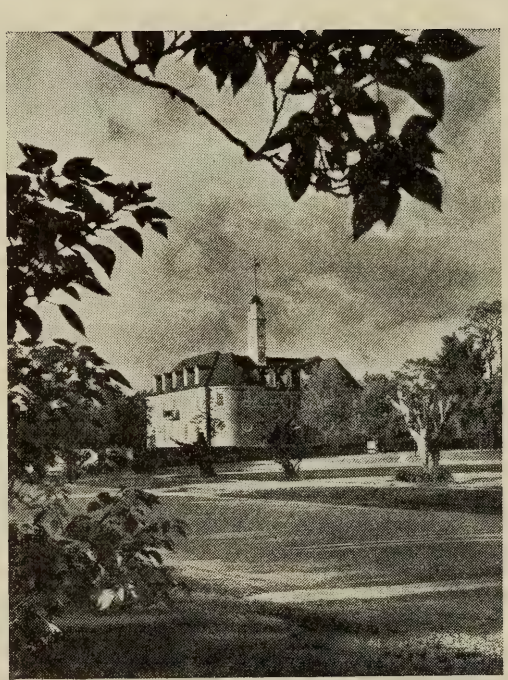
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Sienna, Orvieto, Rome, and again Naples and Sicily. He returned to Vienna on May 7 (his forty-eighth birthday), and on May 22 sought refuge at the villa of Mme. Heingartner in Pressbaum near by, presumably for the completion of two scores: a setting of Schiller's "Nänie," and the concerto. It was on July 7 that he quietly told his intimately favored Elisabet that he had a concerto for her to see. Performances were arranged for a number of cities in November and December, the composer to take the piano part. Budapest was the first, on November 9; then came Stuttgart, November 22. Bülow conducted it at Meiningen on November 27, and subsequently took his orchestra to Berlin and to Hamburg, introducing the concerto in those cities. Zurich, Breslau, Kiel, Bremen, Münster likewise heard it. Before the performance in Vienna (December 26), Brahms, as he had done (or was to do) with each of the four symphonies, played his own two piano arrangements with Ignatz Brüll, for a group of friends. The tour also included Leipzig on New Year's Day, 1882, Utrecht later in January, and Frankfort in February. Although one critic in Vienna found Brahms' playing "uneven and at times heavy," a decided success is reported from each city, with the single and usual exception of Leipzig. The *Gewandhäusler,* who were developing an actual admiration of Brahms the symphonist, evidently still considered that the last and all-sufficient word in pianoforte concertos had been said by Mendelssohn. Brahms

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had asked Elisabet von Herzogenberg to send him the press notices, and the poor lady's store of tact, so often needed, was again called into play. She wrote: "Here are the desired bird-notes" (one of the critics was Vogel). "If you had not left definite orders, I should really be ashamed to send you such discreditable stuff, although, looked at in a humorous light, it has its charm." In brief, the critics were compelled by honesty to report a general coolness on the part of the public. It was the less tactful Bülow who took his Meiningen Orchestra to Leipzig in March of that year, and making a speech at an all-Brahms concert, told the Leipzigers that he had arranged the programme "by express command of his Duke, who had desired that the Leipzig public should know how the symphony (the First) should be performed; also to obtain satisfaction for the coldness manifested towards the composer on his appearance with the new concerto at the Gewandhaus on January 1." Bülow had affronted the Leipzig Orchestra before, and they had refused to play under him.

At Meiningen, a carefully nurtured Brahms center, the composer had been received as heartily as he always was in that town. Bülow had invited him to come and rehearse any of his music that he wished with the ducal orchestra, even with no thought of performance. Brahms could not refuse such an opportunity, and went to Meiningen with his manuscript in October, to try it out, returning in November for the

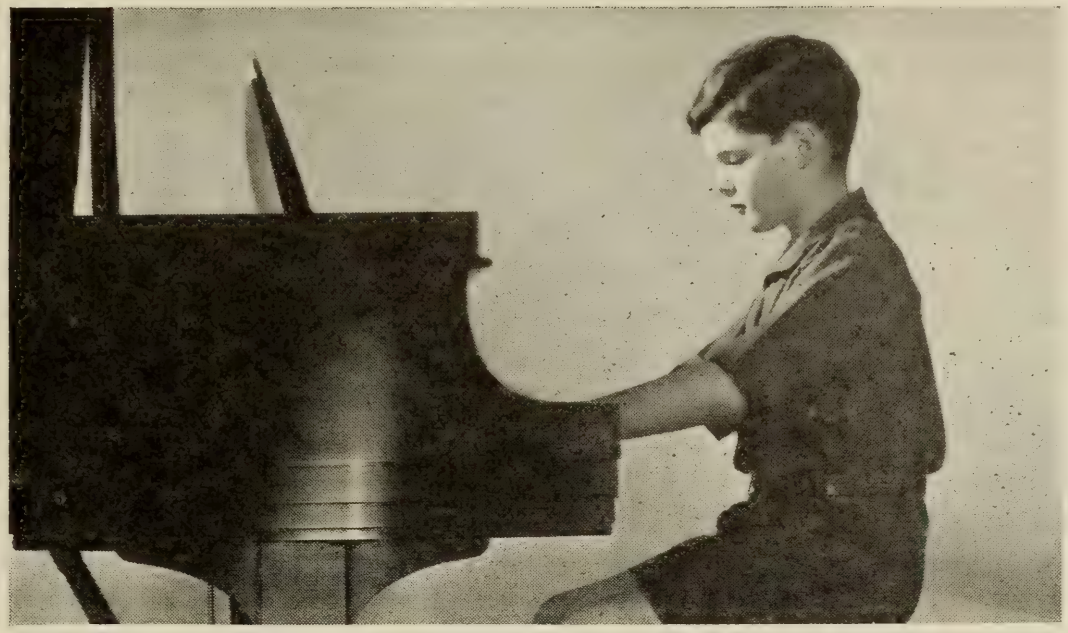
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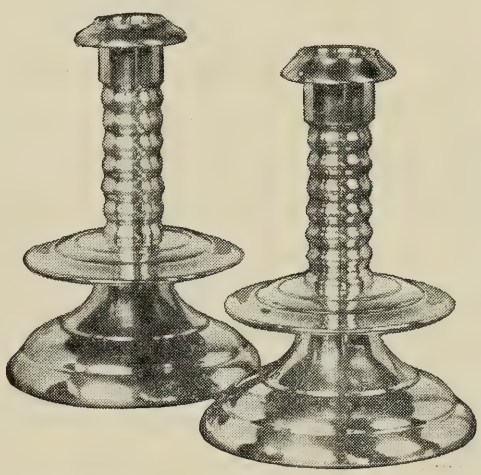
Meiningen performance, which followed those in Budapest and Stuttgart. Brahms wrote to Elisabet, inviting her to the "composer-rehearsals" at Meiningen: "It really is worth while, particularly if you take a few days and hear some of the rehearsals. These fellows play quite excellently, and they have no conception of such rehearsing, such practising, at Leipzig." Miss May says of the concert itself: "The first glimpse of the composer as he advanced to the platform to play the solo of the new Pianoforte Concerto in B-flat caused an outburst of welcome which made it impossible for him to take his seat immediately, and the enthusiasm, growing with each movement, reached its climax at the end. — " The Duke at the end of the concert "expressed his appreciation by decorating Brahms with the cross of his family order."

Brahms obtained "satisfaction" from Leipzig when years later he conducted at the Gewandhaus, making his last public appearance in that city. It was January 31, 1895. Much water had flowed under the musical bridges. The once reluctant Leipzig had become a militant Brahms center. The public was by this time so thoroughly converted to Brahms that they sat through the *two* concertos played in a single evening (by Eugen d'Albert), and rejoiced in the experience!

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To return to the much discussed question of the "redundant" scherzo. When Billroth, using his privilege of the first perusal of the manuscript, wrote his opinion to Brahms, he told him with the easy assurance of the dilettant that he thought the "charming scherzo hardly in keeping with the simpler form of the first movement." Later, he assured the not unnaturally hesitant Wilhelm Lübke (before a performance) that "the Scherzo could be omitted without injury, for uninteresting as it was, it was unnecessary." Billroth actually had the courage to consult Brahms on this point, and Brahms ironically cast his own opinion back at him*: "The first movement was so simple (*'simpel'*) that there was need of a vigorous and passionate movement before the simple Andante." Florence May, a literal soul, takes Brahms at his word, and protests that "If anything of the usual meaning of the word 'simple' is to be attached to its use here – i.e., something without complication and easy of comprehension – it must be said that the second movement of the concerto, in spite of its passionate character, is very much simpler than the first. . . . The first movement, on the other hand, is extraordinarily difficult to grasp as a whole."

"Of all existing concertos in the classical form," Professor Tovey finds,

* "Like Beethoven," writes Donald Francis Tovey, "he (Brahms) was apt to answer questions according to the insight shown by the questioner."

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"this is the largest. It is true that the first movement is shorter than either that of Beethoven's E-flat concerto or that of his violin concerto; shorter also than that of Brahms' own first concerto. But in almost every classical concerto the first movement is as large or larger than the slow movement and finale taken together, and there is no scherzo. Here, in his B-flat Concerto, Brahms has followed the first movement by a fiery, almost tragic *Allegro* which, though anything but a joke, more than fills the place of the largest possible symphonic scherzo; the slow movement is easily the largest in any concerto, while the finale, with all its lightness of touch, is a rondo of the most spacious design. We thus have the three normal movements of the classical concerto at their fullest and richest, with the addition of a fourth member on the same scale.

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"And now we have the finale. What tremendous triumph shall it express? Brahms's answer is such as only the greatest of artists can find; there are no adequate words for it (there never are for any art that is not itself words — and then there are only its own words). But it is, perhaps, not misleading to say here, as can so often be said with Beethoven, something like this: — 'We have done our work — let the children play in the world which our work has made safer and happier for them.'

"There are no trumpets and drums in this finale. Neither are there any storms. There is abundance of young energy and grace, and there is all that greatness of design which, as Mozart and the Greeks have proved, is unfailingly sublime whatever the ostensible range of the subject. Here the emotional reaction is so convincing that, with all the 'roaring cataracts of nonsense' that were poured out on the subject of Brahms's concertos when they were new, it has, as far as I know, never been suggested that this finale was too light-hearted for the rest of the work. In the same way it has never been suggested by even the most sacerdotal Wagnerians that *'Die Meistersinger'* is in any way a slighter work than *'Tristan.'* Such cases are really well worth noting for the light which they throw on the relation between the 'subject' of a work of art and the emotions which the art itself calls forth."

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MYRA HESS was born at Hampstead, London, the youngest of four children. Her parents gave her the advantage of a thorough training from the time that they observed marked musical tendencies in the child of five. At the age of seven, she was able to pass the test in piano, theory, and sight-reading at Trinity College. For five years following she studied at the Guildhall School of Music. At thirteen, she began her lessons with Tobias Matthay at the Royal Academy of Music. In her own words, "He taught me the habit of enjoying my music as music, and that was the chief factor in finally molding me into a pianist." Miss Hess was awarded the Gold Medal for pianoforte playing, and was subsequently made successively Associate and Fellow.

She gave her first public pianoforte recital in London, January 25, 1908. She did not make her American debut until 1922, when she played in New York, January 17. On February 9 of that year, she appeared with this orchestra in Sanders Theatre, Cambridge, playing the Concerto of Mozart in D minor, K. 466. At the Friday and Saturday series, she appeared in Schumann's Concerto on December 16, 1927, and in Brahms' Concerto No. 1 in D minor, April 15, 1932. She performed Beethoven's Fourth Concerto with this Orchestra at a Monday evening concert, March 30, 1925, and at a Tuesday afternoon concert, February 10, 1931, and in this series February 15, 1935. She was soloist at a Pension Fund concert, February 26, 1933, playing Schumann's Concerto.

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Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in this orchestra's first season (February 24, 1882). The last performance by this orchestra was on January 3, 1936.

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore

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his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the First Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin



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The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie*,* and I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my latest."

* She had teasingly upbraided him for spelling "symphony" with an "f."

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And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna, to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the premiere, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple and straightforward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved



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about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty' when he comes before us as a symphonist."

Eduard Hanslick, pontifical spokesman of Brahms in Vienna, wrote a review which showed a very considerable penetration of the new score. Any helpful effect upon the general understanding of his readers, however, must have been almost completely discounted by the following prefatory paragraph, a prime example of jaundiced Beckmesserism: —

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form — *i. e.,* new after Beethoven — but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's

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In this way did the critics industriously increase the obscuring smoke of partisan controversy.

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his Life of Brahms: "If one excepts the somewhat morose (!) finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sinfoniettas today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense

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of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies – they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.

Kathrine Roquemore

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Bruckner.....Symphony No. 8 in C minor

I. Allegro moderato
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Corelli.....Suite (Arranged for String Orchestra by Ettore Pinelli)
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SATURDAY EVENING, April 17, *at* 8:15 *o'clock*

Mozart.....Serenade for Wind Instruments in B-flat (Koechel No. 361)

I. Largo; Molto allegro
II. Minuetto
III. Romanze
IV. Theme and Variations
V. Rondo

Daniels.....Prelude, "Deep Forest"

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III. Adagio
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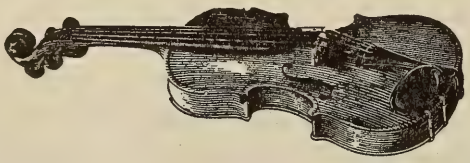
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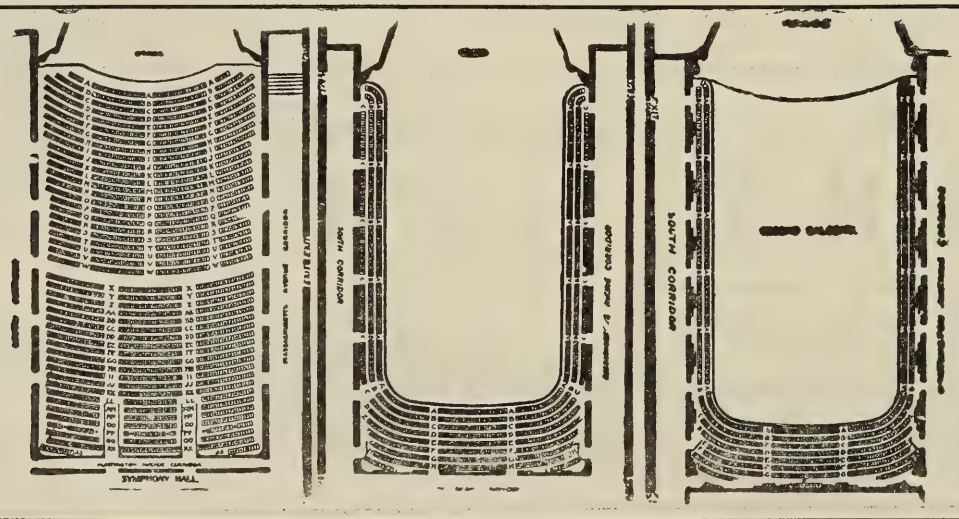
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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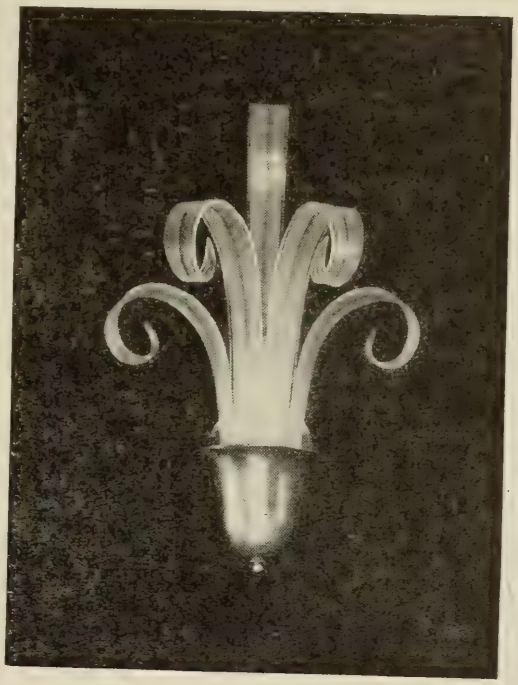
Mr. Linton Martin, critic of the *Philadelphia Inquirer,* described in these terms the concert which this Orchestra gave in his city on March 31 last:

"A searching, searing, exciting flame of superlative musical splendor swept through the Academy last night when Serge Koussevitzky conducted the Boston Symphony Orchestra in its only concert of the season here.

"Dr. Koussevitzky has always been the triumphant technician in the exercise of orchestral authority. But when he combines inspired interpretation with hair-trigger technique as he did last night, the result is a heady brew of beauty which carries everything before it, as it obviously did for the audience which almost entirely filled the Academy for the special Forum performance.

"The Boston Symphony last night played with a precision, puissance, purity, only possible when the contact between conductor and his men is sustained and continued, not broken by the pursuit of false gods and fabulous fancies.

"Dr. Koussevitzky not only regaled his hearers with two full length symphonies, but tossed in a symphonic fantasia for extra good measure, placing the infrequently heard "Pohjola's Daughter" of Sibelius between Mendelssohn's "Italian" Symphony — the



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FRENCH PROGRAMME

Hector Berlioz' *Symphonie Fantastique,* which will be performed as part of next week's French programme, is one of the most provocative of the few for-

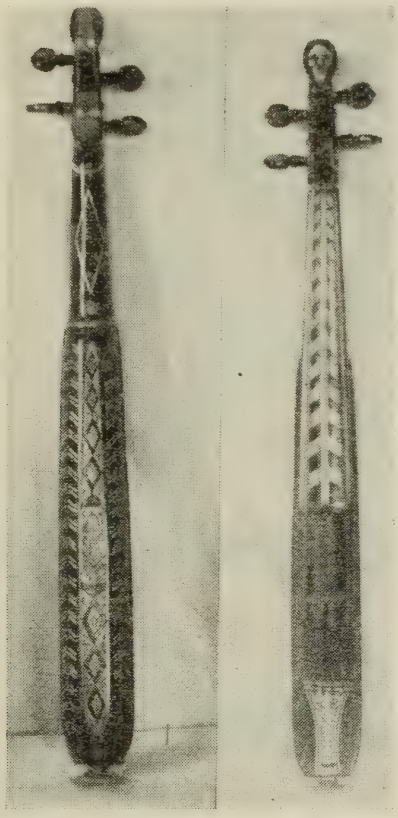


mally symphonic works that the theater-loving race has produced. Note the number of dramatic titles decipherable on the playbills that serve as background to Carjat's accompanying caricature of the composer.

COMPOSERS AND PERFORMERS

At the concerts of this week and the two succeeding weeks, Boaz Piller's collection of pictures and autographs of musicians will be on view in the First Balcony Gallery. Additional material relating to the composers on the current programmes may be found in the cases.

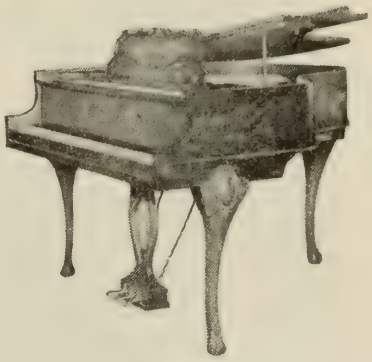
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The Pocket-Violin shown on this page in front and back views is a beautiful specimen from the Casadésus Collection of old instruments. A type of violin used by dancing masters, it is signed André Vinatte, 1612. The ivory marquetry is surmounted by a carved head, also of ivory.

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Twenty-second Programme

FRIDAY AFTERNOON, April 16, *at* 2:30 *o'clock*

SATURDAY EVENING, April 17, *at* 8:15 *o'clock*

Bruckner.....Symphony No. 8 in C minor

I. Allegro moderato
II. Scherzo (Allegro-Andante-Allegro moderato)
III. Adagio
IV. Solemnly (not fast)

INTERMISSION

Arthur Foote.....“A Night Piece,” for Flute and String Orchestra
(March 5, 1853–April 8, 1937)

Mabel Daniels.....Prelude, “Deep Forest”
(*First performances at these concerts*)

Johann Strauss...“By the Beautiful Blue Danube,” Waltzes, *Op.* 314
(*First performances at these concerts*)

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SECOND FLOOR IN THE ANNEX

SYMPHONY NO. 8 IN C MINOR

By ANTON BRUCKNER

Born at Ansfelden, in Upper Austria, September 4, 1825; died at Vienna, October 11, 1896

This symphony, begun in 1884 and finished in revision in 1890, was first performed by the Philharmonic Orchestra in Vienna, December 18, 1892, Hans Richter conducting. The Symphony had its first performance in this country by the Boston Symphony Orchestra, Max Fiedler conductor, March 12, 1909. There was a second performance "by request" in the following month (April 24). The symphony was revived by Serge Koussevitzky on March 22, 1929, and again performed April 22, 1932.

It is scored for three flutes, three oboes, three clarinets, three bassoons and contrabassoon, eight horns (four interchangeable with tenor and bass tubas), three trumpets, three trombones, contrabass tuba, timpani, triangle, cymbals, three harps and strings.

The symphony is dedicated to "His imperial and royal apostolic Majesty Francis Joseph I, Emperor of Austria and apostolic King of Hungary."

WHEN he reached the age of sixty, Anton Bruckner's seven symphonies, into which he had put the heart's blood of a lifetime, had had scant attention – scant performance or none at all. At the end of 1884 (December 30), the Seventh Symphony was brought out

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by Artur Nikisch at the Leipzig Gewandhaus. The symphony made a sensation, was performed in German and Austrian cities, and further afield. At last Bruckner found himself famous. The Brahms camp, which had heretofore scarcely deigned to notice the satellite of Wagner who presumed to write symphonies of Wagnerian lengths, now honored Bruckner with their open hostility.

In the same year of the success of the Seventh (1885), Bruckner was at work upon his Eighth (which occupied him in the years 1884–86). He rewrote it in the winter of 1889–90.* The Eighth Symphony had

* The Eighth Symphony does not bring up the problem of authenticity in revision about which so much has lately been written in Central Europe. The "improvements" in orchestration by Bruckner's pupil, the conductor Ferdinand Löwe, apply particularly to the Fifth and Ninth Symphonies. The revision of the Eighth seems to have been Bruckner's own. G. E. Arnold of Vienna reported (in the *Musical Times* of January, 1937) results of comparisons by Prof. Robert Haas between the original scores and subsequent changes. Of the Eighth he has found: "In the first movement the differences between the first and last versions are of a minor character; they consist of small alterations in scoring, deletions of a few repeated bars, changes affecting the end of the reprise and extending from the finish of the development section to the recapitulation; the coda, too, was reshaped, the *fortissimo* climax for full orchestra of 1886 being slightly compressed. A much longer setting of this coda ended *pianissimo*. The Scherzo, standing next, was also very little changed in the final revision; alterations were confined to small compressions and subordinate improvements in harmony and orchestration. The new Trio of 1889 alone was more ingeniously constructed than in the first version. It enters deeply into the spirit of nature-painting; the reprise is extended; the keys of E, C, E, modulating into A-flat major, are exploited; its title 'The honest German dreams of the countryside' affords a beautiful example of Bruckner's simple love of nature. The old manuscript forms of the Adagio and Finale served as models for the final version, and therefore exhibit no alterations worthy of mention."



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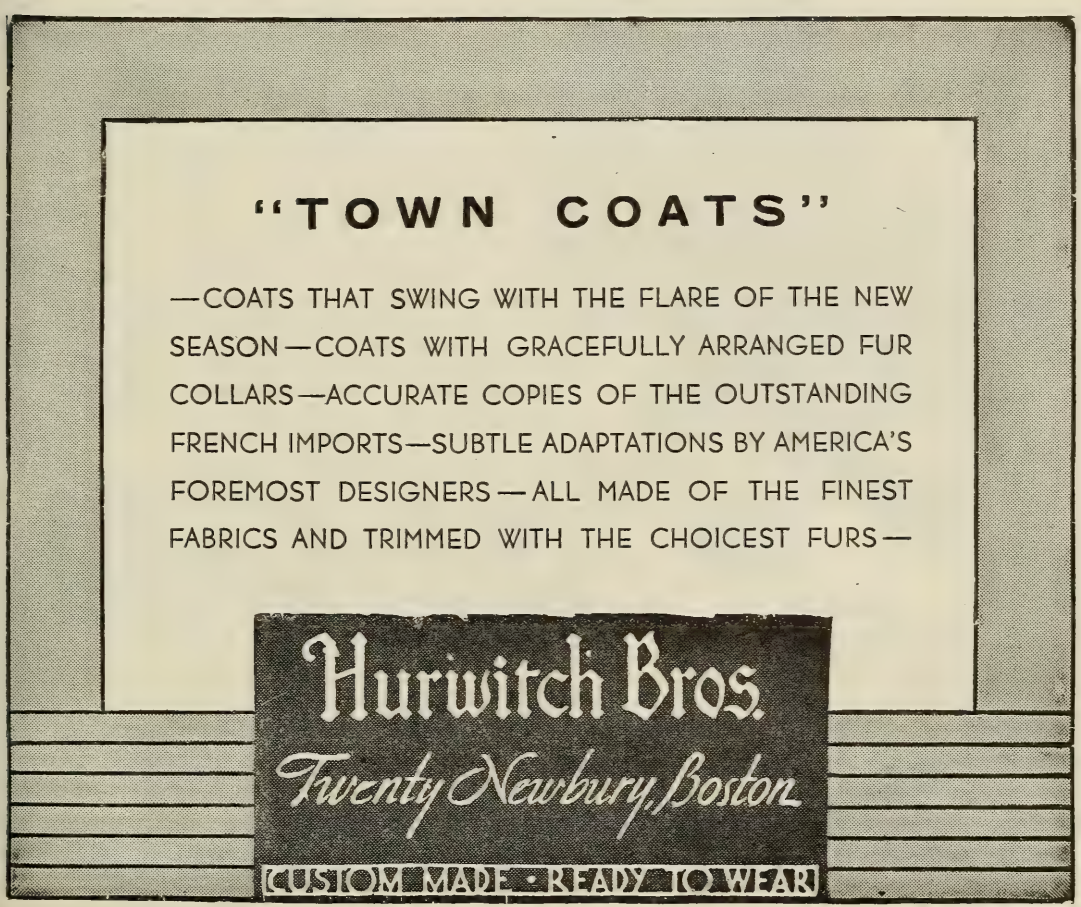
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its first performance in Vienna, December 18, 1892, by the Philharmonic Orchestra which, until the advent of the Seventh Symphony, had carefully excluded Bruckner from its programmes. Hans Richter conducted. The success of the symphony was such, even in this Brahms stronghold, that even the ferocious Edouard Hanslick, while denouncing the music in the terms fully expected of him, was compelled to acknowledge it a popular triumph. "How was the symphony received? Boisterous rejoicing, waving of handkerchiefs from those standing, innumerable recalls, laurel wreaths, etc." Hanslick pointedly strode from the hall before the *Finale*. Another critic called it "The masterpiece of the Bruckner style." Hugo Wolf wrote: "The work renders all criticism futile; the *Adagio* is absolutely incomparable." And Kalbeck of the opposite clan, henchman and destined biographer of Brahms, was forced to admit Bruckner "a master of instrumentation" whose symphony was "worthy of its sole position on the programme."

The Bruckner who had been an unknown in Vienna for so many years became a public figure, a celebrity whom one pointed out on the streets. But Bruckner never acquired city ways. He never changed his manner of dress nor lost his provincial accent. To the end he was a true son of the small Austrian village of Ansfelden. The following description of his quarters and daily routine in Vienna is taken from the monograph of Gabriel Engel:



"He lived in a small, simple apartment of two rooms and kitchen which were kept in order by an old faithful servant, Kathi, who for twenty years had spent a few hours each day attending to the bachelor's household. In the blue-walled room where he worked stood his old grand piano, a harmonium, a little table and some chairs. The floor and most of the furniture were littered with music. On the walls hung a large photograph and an oil painting of himself. From this room a door led to his bedroom, the walls of which were covered with pictures of his 'beloved Masters.' On the floor stood a bust of himself which he was pleased to show his friends, who relate that he would place his hand upon its brow, smile wistfully, and say: 'Good chap!' Against the wall stood an English brass bed presented to him by his pupils. This he called 'My luxury.' At home he would go dressed even more comfortably than on the street, merely donning a loose coat if a guest was announced. Kathi knew exactly at what hours guests were welcome. If the Master was composing, no one was permitted to disturb him. At other times he went in person to meet the caller at the door.

"Bruckner worked, as a rule, only in the morning; but sometimes he would get up during the night to write down an idea that had suddenly occurred to him. Possessing no lamp, he did this night work by the light of two wax candles; but if Kathi saw traces of these in the morning she scolded him severely, warning him to be more careful about his health. When she insisted that he compose only in the daytime, he would say contemptuously: 'What do you know about such things? I have to compose whenever an idea comes to me.'

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"Sometimes, other answers failing him, he tried naïvely to impress her with his importance, crying: 'Do you know whom you are talking to? I am Bruckner!' 'And I am Kathi,' she retorted; and that was the end of the argument. After his death, she said of him: 'He was rude, but good!' "

The following description of the Eighth Symphony was written by Alfred H. Meyer for the *Boston Transcript*:

"Bruckner has sometimes been accused of formlessness. In reality no criticism could be wider of the mark. His handling of form is merely different from that of symphonists like Beethoven. Witness the course of this Symphony in C minor. A single note, sustained through several measures, serves as introduction. Basses sing the first theme. It comes in low register, at first hesitatingly, then in full melodic contour. It is gloomy, forbidding, of the essence of tragedy. There are several repetitions, there is some development. Then the second theme emerges. It is in G major, a typically Brucknerian theme. Its first motif comprises two quarter-notes followed by a triplet of three quarters, a formula which Bruckner especially liked. This theme is the brightest in the symphony — a theme of cheerfulness tinged with sentiment. Bruckner uses it persistently in this first movement, often in inversion. That is, in descending form, whereas originally it is chiefly ascending. An important subdivision of the theme occurs considerably later in



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horns followed by wood winds over a *pizzicato* bass in triplets. Cheerfulness has now gone out of the mood, which is one of quiet solemnity. The development treats these themes by every known contrapuntal and rhythmical device, mainly in the order in which they originally occur, with a repetition of suggestions of the first theme near the end, to lead into the recapitulation. The recapitulation is much less a direct repetition of themes than is the custom of the classical composers. The first theme is now introduced in high wood winds, where at first it entered in low basses. Not only is the register changed, but it is now heard also in inversion. And it comes not in the direct forthright form of the beginning, but in a more developed state. Further, there is less obvious preparation for the second theme, which enters in a solo trumpet, *'ausdrucksvoll'* (expressively).

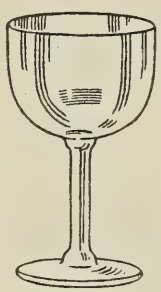
"In the symphonies before the Eighth, Bruckner followed his first movement with an *Adagio*. In the Eighth and the Ninth a *Scherzo* succeeds. The gloom at the end of the first movement is too deep to permit a slow movement to come next. Rightly or wrongly the appellation *'Der deutsche Michel'* has come to be associated with this *Scherzo*.* To translate the phrase into 'The German Michael' is to

* Among the many "interpretations" laid upon the symphony by the analysts, with references to "The Æschylean Prometheus," "The all-loving Father of mankind," etc., was the characterization of the *Scherzo* as typical of "The German Michael." *"Der deutsche Michel"* is the plain, honest, lumbering peasant type of Germany. Hanslick saw a breach here in the armor of Brucknerian enthusiasm and wrote: "If a critic had spoken this blasphemy, he would probably have been stoned to death by Bruckner's disciples; but the composer himself gave this name, the German Michael, to the *Scherzo*, as may be read in black and white in the programme." These were unfair tactics. Bruckner gave no clue whatsoever in his published score. (ED.)

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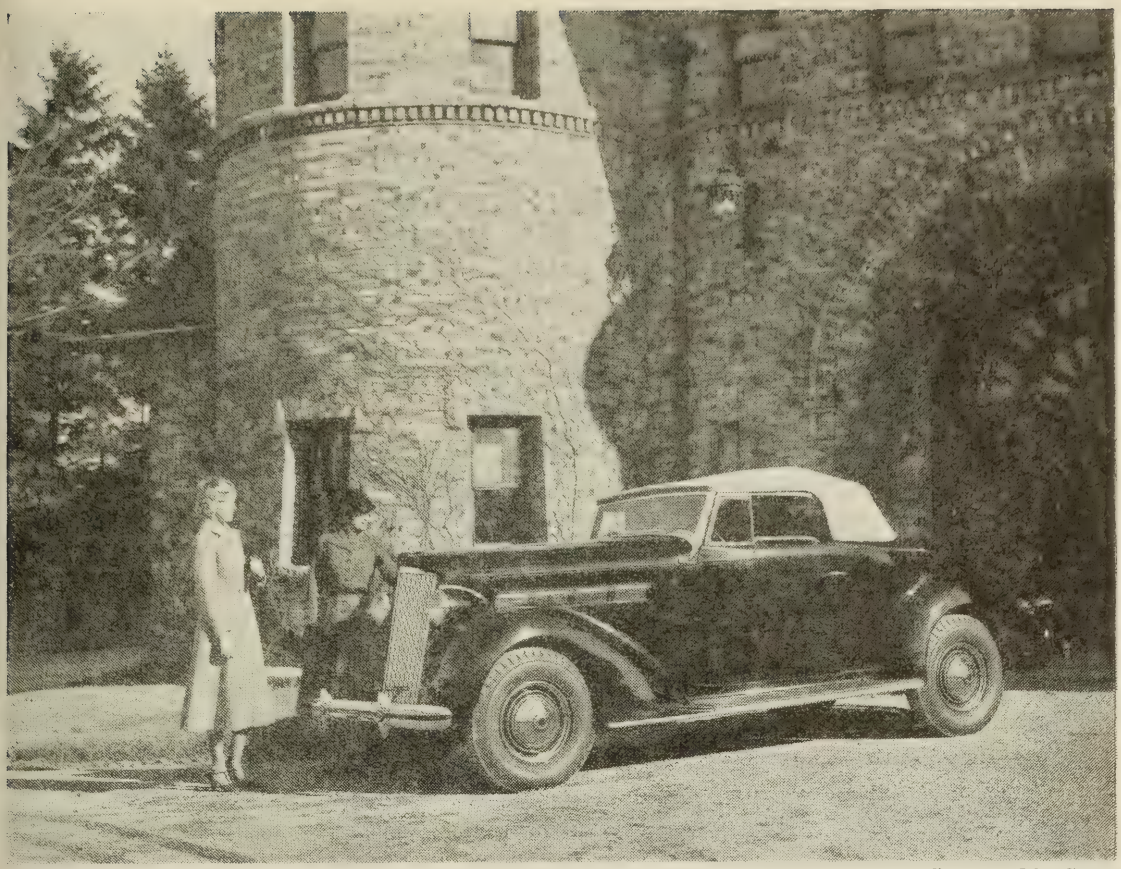


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lose all its significance. It represents the naïve stupidity, the ponderous and thick-headed humor which one associates with country bumpkins. The theme of the principal division of the *Scherzo* well deserves the label, *'Der deutsche Michel,'* for its blunt, awkward, square-toed, or better, square-headedness. But it is cast against a background of fantastic and almost fairy-like delicacy. It receives due portion of repetition and development. Of the Trio Bruckner is reported to have said, *'Der deutsche Michel träumt ins Land hinaus'* — 'The German Michael dreams (or would it be better under the circumstances to translate *"träumt"* by "stumbles"?) his way into the country.' The theme, at first in the strings, is beautifully lyrical. The *Scherzo* is then literally repeated.

"The *Adagio* is one of the longest slow movements in existence, and one of the most lovely. One can best understand it by remembering that it consists of three separate developments, each more extended and more climactic than the preceding, of the two themes of the movement. The first theme is of exceedingly long breath, haunting, pleading, in character. It is introduced by the first violins. The second theme is sung by 'cellos, as if in answer to the pleading of the first. It too is wondrously lyric. Near the height of the third development, brasses intone the 'Siegfried *motiv*' from Wagner's 'Ring.' The coda is given to the first theme.

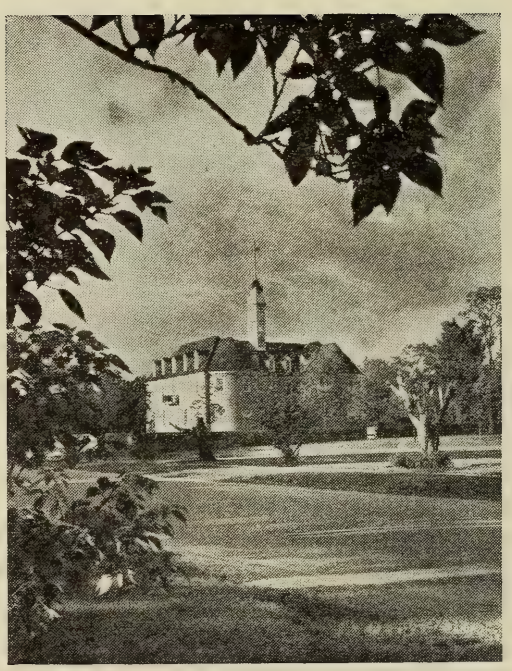
"The *Finale* is grandiose, a culmination in the truest sense. The figure with which it begins (suggestive of galloping horses) continues throughout the long, warlike first theme. A second theme is in part

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lyric, in part choral-like and churchly in mood. The development is exceedingly complex contrapuntally, with the choral *motiv* frequently heard throughout. The recapitulation makes a powerful entry with the first theme, while the second enters as a *fugato.* The main climax of the whole work comes in the coda, which is begun by trombones proclaiming the first theme of the Symphony against the trumpets with the theme of the *Scherzo,* and ends at the last with a combination of the main themes of the four different movements in a triumphal C major."

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Born at Salem, Mass., on March 5, 1853; died in Boston, April 8, 1937

Composed in 1918, Mr. Foote's "Night Piece" was first performed by the Chamber Music Society of San Francisco, January 28, 1919.

It was performed in Boston as a chamber piece at a concert of the Boston Flute Players Club, October 30, 1921 (Georges Laurent, flute; Messrs. Kunze, Thillois, Artières and Miquelle, string quartet), and with string orchestra at concerts of the Boston Symphony Orchestra, April 13, 1923, and March 10, 1933. Georges Laurent played the flute solo in each of these performances.

IT WAS characteristic of Arthur Foote to refer to his "Night Piece" as "a slight little thing"; the composer, when confronted with a question of choice for performance, was also heard to express a preference for it — a preference not inconsistent with his first remark. The "Night Piece" may well be considered to typify Arthur Foote and his art. It has no concern to shake the world. It no more than searches the beauties of a certain tonal combination within the suitable confines of an accepted form. And this search is made with a neat skill, a sensitive response to beauty which has enabled him to capture a

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distillation of sheer sensuous delight. It need hardly be added that the result is far more precious to the audiences of 1919 or 1937 than the more ambitious attempts of lesser men.

John Tasker Howard has aptly described the composer and his work in his book "Our American Music." A paragraph is here quoted:

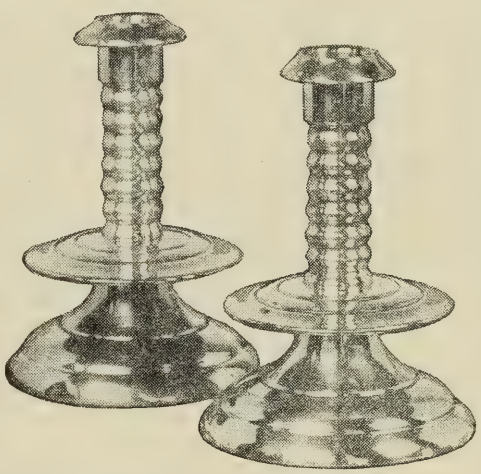
"He has made a handsome contribution to American music. He has been substantial, reliable, workmanlike and, most important, agreeable. As a writer in 'The Art of Music' puts it, 'His music is the pure and perfectly formed expression of a nature at once refined and imaginative.' He has been at work for many years, and he has written much. He has belonged to the Boston of the '90's, where most of the composers of that time worked and met each other for exchange of ideas — Chadwick, Parker, Whiting, MacDowell, Nevin, Mrs. Beach, Converse, Johns, and their artistic parent, John K. Paine. He has seen the musical idols of one period after another thrown down and broken. Why, in his later years, should he become excited over Schoenberg or Stravinsky? As an early devotee of Brahms and Wagner, he had his fill of innovations in his youth. He at least has the satisfaction of knowing that confidence in his early Gods was well placed."

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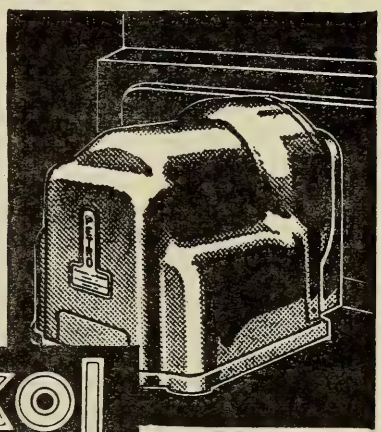
Harvard College. After graduation he studied organ and piano with B. J. Lang. From 1878 until 1910 he was organist of the First Unitarian Church in Boston. As pianist, also, he appeared publicly on many occasions. But his principal interest was always in the realm of composition. His list of works is considerable, including besides orchestral scores a large amount of chamber music: Violin Sonata in G minor (1890); Piano Quartet (1891); String Quartet (1894); Quintet (1898); Piano Trio (1909). His songs, which have enjoyed a considerable popularity, almost reached the number of 150. There are several works for chorus and orchestra, notably "The Farewell of Hiawatha," "The Wreck of the Hesperus," and "The Skeleton in Armor"; also music for chorus with piano accompaniment or *a capella,* showing an interest in this field which dates perhaps from the time when, as an undergraduate, he conducted the Harvard Glee Club.

The following list of his compositions as performed by the Boston Symphony Orchestra includes his principal orchestral works:

1887, February 5.	Overture "In the Mountains," Op. 14 (first time).
1888, April 14.	Overture "In the Mountains."
1889, November 23.	Suite for strings, D major, No. 2, Op. 21 (first time).
1891, January 24.	Symphonic Prologue to "Francesca da Rimini," Op. 24 (first time).

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1893, February 4.	"The Skeleton in Armor," Ballad for chorus, quartet, and orchestra, Op. 28. Singers: Marie Barnard Smith, Lillian Carlsmith, George J. Parker, Clarence E. Hay (first time in Boston).
1895, March 2.	Prologue to "Francesca da Rimini."
1896, March 7.	Suite in D minor, Op. 36 (first time).
1898, February 26.	Songs with piano: Elaine's song, "Sweet is true love"; Irish folk-song. Mrs. Henschel, soprano. The composer played the pianoforte accompaniments.
1903, March 28.	Suite in D minor, Op. 36.
1909, April 17.	Suite in E major, Op. 63, for string orchestra (first time).
1912, April 20.	Four Character Pieces (after Omar Khayyám), Op. 48 (first time in Boston); April 11, 1918.
1921, April 8.	Suite in E major, Op. 63, for string orchestra.
1923, April 13.	Night Piece for flute and string orchestra.
1925, April 3.	Suite for strings, Op. 63.
1929, February 22.	Suite for strings, Op. 63.
1933, March 10.	Night Piece for flute and string orchestra.
1936, December 18.	Suite in E major, Op. 63, for string orchestra.

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PRELUDE, "DEEP FOREST," *Op.* 34

By MABEL DANIELS

Born in Swampscott, Massachusetts; now living in Boston

Composed at the MacDowell Colony, in Peterboro, New Hampshire, in the year 1931, in its original form for chamber orchestra, "Deep Forest" was first performed by the Barrère Little Symphony at Town Hall, New York, June 3 of that year.

As first designed, the work was scored for flute, oboe, clarinet, bassoon, trumpet, two horns, timpani, bells and strings. In its present fuller orchestration, it is written for the same wood winds in twos, with four horns, two trumpets, three trombones and tuba, and with cymbals, tam-tam and harp added.

MISS DANIELS rewrote her "Deep Forest" in the year 1934, designing it for a symphony orchestra of full proportions. In this form it had its first performance in an outdoor concert at Music Hill, Weston, Connecticut, under Nicolai Sokoloff and the New York Symphony Orchestra, August 7, 1934. This version has been performed by the orchestras in Washington, D.C., Rochester, Harrisburg, Pa., and other cities. A performance last spring (April 28) in London at a B. B. C. concert, conducted by John Barbirolli, was of the earlier version.

Concerning "Deep Forest," Miss Daniels writes: "This little piece

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makes no pretense at being other than a simple prelude, frankly impressionistic in style." Whether it more or less atmospherically depicts the woodland itself, she leaves the hearer to decide.

The father of Mabel Daniels was President of the Handel and Haydn Society for many years, until his death. Miss Daniels is a graduate (*magna cum laude*) of Radcliffe College. There she composed two operettas, which were performed by the students. Her training in counterpoint and orchestration was from George W. Chadwick in Boston, and Ludwig Thuille in Munich. On her return from abroad, her book appeared, "An American Girl in Munich; Impressions of a Music Student." She has composed much music in various forms, including a large number of songs and works for chorus. Her *"Exultate Deo"* for chorus and orchestra, was performed at these concerts, April 15–16, 1932. "Pirates' Island" was performed at a Pop concert in Symphony Hall, May 20, 1936. She has just completed a work in four movements for soprano, mixed chorus, and orchestra.

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WALTZES, "BY THE BEAUTIFUL BLUE DANUBE" ("An der Schönen Blauen Donau"), *Op.* 314

By Johann Strauss

Born at Vienna, October 25, 1825; died there June 3, 1899

The "Beautiful Blue Danube" waltzes were first performed at the Dianasaal in Vienna, February 13, 1867.

This set of waltzes was performed at Pension Fund concerts of the Boston Symphony Orchestra, March 12, 1911 (with male chorus), and December 12, 1915. There was a performance at the Boston Emergency Campaign benefit concert on April 11, 1934. The composer's "Moto Perpetuo" and the waltzes, "Voices of Spring" were performed at the Friday and Saturday series, February 10, 1933.

The orchestration: two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, trombone and tuba, timpani, side drum, bass drum, triangle, harp and strings.

Seventy years have passed since Johann Strauss, Jr., wrote the set of waltzes which more than any others were destined to carry his fame across the world. The anniversary of a popular piece which has held its favor through every change of fashion was observed by performances in Vienna last February.

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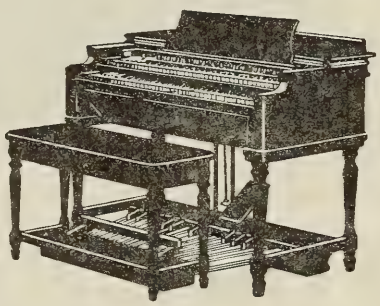
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Johann Strauss composed his "Blue Danube" for the *Wiener Männergesangverein,* with a dedication to this society. These, the first waltzes which Strauss wrote to be sung, were first performed with a chorus of one hundred and fifty male voices added to the orchestra. The waltzes owe their title to the following poem of Carl Bech:

"An der schönen blauen Donau
Liegt mein Dörfchen, still und fein,
Reich an weltberühmten Wein."

When, in 1872, Strauss made his only trip to America, he was engaged by Patrick Sarsfield Gilmore for the International Peace Jubilee in Boston. The "Blue Danube" was then performed by 2,000 players gathered from military bands in all parts, together with a chorus of 20,000 with bell ringers and anvils in great numbers added — a performance which has taken its place in the history of fabulous deeds in music. When, in 1899, the news of Strauss's death reached the *Volksgarten* in Vienna, where the "waltz king" had led his music countless times, the conductor stopped, signed the audience to stand, and had his orchestra perform the "Blue Danube," *pianissimo.*

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tradition handed down to him by his father, there is a slow and dreamy introduction, five waltzes, each of which is repeated, and an extended coda in which melodies from each waltz are reintroduced.

~

"You must go to the *Volksgarten* on Friday evening," Brahms once wrote to a friend visiting Vienna, "when Johann Strauss will conduct his waltzes. *There* is a master; such a master of the orchestra that one never loses a single tone of whatever instrument!" * And Wagner wrote: "One of Strauss's waltzes as far surpasses in charm, finish and real musical worth hundreds of the artificial compositions of his contemporaries as the tower of St. Stephen's surpasses the advertising columns on the Paris boulevards."

The praises of Strauss need not be multiplied in quotation. His popularity endured from the night when he first appeared as a boy

* Brahms and Strauss enjoyed many hours of affability at Ischl, a common resort of both musicians. It was there that Brahms wrote on the autograph-fan of Strauss's step-daughter, Frau Alice von Meyszner-Strauss, the first bars of the "Blue Danube," with the words *"Leider nicht von Johannes Brahms"* ("Alas! not by Johannes Brahms!") On another occasion, Brahms wrote on the back of a photograph for Frau Adele Strauss the opening bars of his own Fourth Symphony, with the beginning of the "Blue Danube" waltz joined to it in counterpoint.

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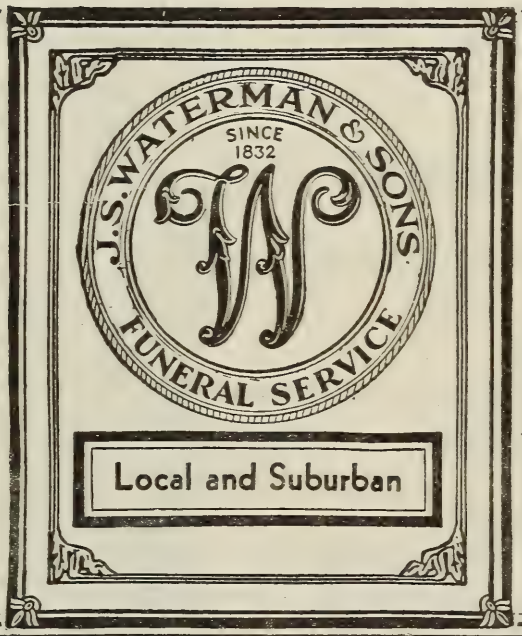
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ten days short of nineteen conducting the orchestra at Dommayer's Restaurant at Hietzing, near Vienna, until death ended an active old age, and continued in the best of the five hundred waltzes, polkas, quadrilles, marches and operettas which he left. Johann Strauss, the elder (1804–49) himself wrote waltzes and other popular dances to the number of 250, conducting them with his own orchestra to the immense delight of Vienna, and touring Europe with constant success. Together with Joseph Lanner, with whom he was at first associated, he made the waltz, not disdained by Mozart, Beethoven and Schubert, into a form of greater rhythmic abandon and allure. Strauss was the idol of Vienna for his lilting music and the graceful and elegant figure he cut leading, violin in hand, at the cafés or the Court balls. He stoutly opposed musical instruction for his three sons, Johann, Joseph, and Eduard; but in spite of him all three followed in his steps, composing and conducting delightful waltzes. Johann and Eduard as boys listened unnoticed as their father's orchestra rehearsed in the Strauss household, and reproduced what they had heard in the form of pianoforte duets. Johann, unknown to his father, gave piano lessons in order to pay for instruction in the violin, which was taught to him by the concertmaster of his parent's orchestra. "My teacher told me,"

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said Johann Strauss, "that in order to acquire an elegant position and deportment as well as beautiful bowing, I should always practice before a mirror. I followed his instructions faithfully. One day I was standing before the mirror when the door opened and my father entered. 'What!' he cried, 'you play the violin?' He had had no idea of such a thing, and learned only by this chance that I yearned to take up music as my profession. There was a violent and unpleasant scene. My father would hear nothing of such a plan. But later, when I had won success, his pleasure in it became one of my most cherished recollections."

The immediate sensation which the junior Johann caused by his début as conductor at Dommayer's Casino, in 1844, was the performance of his own Opus 1, a waltz entitled *"Sinnegedichte."* It was not long before the son had supplanted the father whom he so closely resembled; for if his executive skill was at least equal to his father's, his charm and ingenuity as a composer was even greater. The orchestra of the elder Strauss was on his death combined with that of the surviving Johann. Tours of central Europe, summer concerts near

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St. Petersburg, visits to cities of western Europe, brought fresh and unprecedented fame to the name of Strauss. The "waltz king" was for years timid about trying his hand at a theatre piece, but when his first operetta, *"Indigo und die vierzig Räuber"* (1871) was an instant success, he followed it by fifteen more, including *"Die Fledermaus"* of 1874.

Joseph Strauss, who had his own orchestra and composed some 283 works, died in 1870. Johann was survived by Eduard Strauss, who succeeded his brother in the St. Petersburg seasons, and as conductor of the Court Balls in Vienna. His dances number two hundred. Eduard died in Vienna in 1916.

The "Musical Memories" of George P. Upton have left us a vivid description of Johann Strauss as he appeared at the head of his orchestra:

"Strauss," he wrote, "was fascinating as a leader. At the time I saw him he was about forty years old. He was of medium stature, with a rather low and narrow forehead, from which he brushed his hair straight back. He had the swarthy Austrian complexion, bright, restless black eyes, and wore his side-whiskers English fashion. With his

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left leg a little advanced and his violin resting on his knee, he gave the time for a bar or two with his bow very gracefully, also marking time with his right foot. He would then play with the orchestra, his whole body swaying to the rhythm of the waltz — only for the minute, however, for as a new phrase developed itself, his bow would be in the air, the violin again resting on his knee. He would turn to each part when he gave the signal to come in, sometimes developing whole bars, note by note, then abruptly pausing for a beat or two, anon electrically springing into the music — feet, arms, legs, even the features of his face, moving to the *tempo*. He impressed his individuality upon every player, and they moved as one in the intoxicating delirium of the waltz. The effect upon the audience was almost as marvelous. All over the great building thousands of heads — black, blonde and gray — were swaying in time. Children were fairly dancing. The heads of the singers were bobbing in time. The players yielded to the fascination and marked time with their bodies. And high above them all stood the presiding genius — the embodiment of the waltz rhythm."



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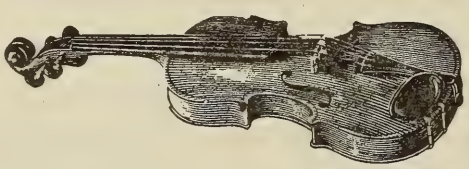
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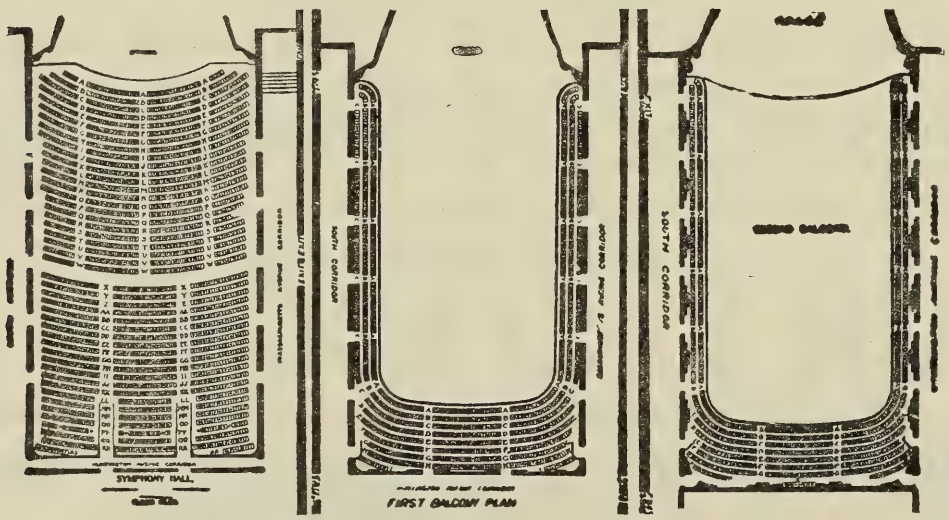
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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NINETEENTH-CENTURY MUSIC

Music composed within the exact boundary-lines of the Nineteenth Century has comprised the concentrated fare of the Tuesday afternoon concerts this season. The final programme, to be given on Tuesday week, will round out the list with Moussorgsky's Prelude to "Khovanstchina," Debussy's "Prelude to the Afternoon of a Faun," Sibelius' "Swan of Tuonela" and "Finlandia," and "Also Sprach Zarathustra" of Richard Strauss.

Ranging freely throughout the great scores of this century, which, as Mr. Cecil Gray has recently pointed out, is the period above all others of music's supremacy over its sister arts, Dr. Koussevitzky has chosen an astonishing number of representative masterpieces. Weber's "Oberon," Berlioz' "Roman Carnival," and Mendelssohn's "Fingal's Cave" overtures have been given, as well as the latter composer's "Italian" symphony, Beethoven's Fifth, Schubert's "Unfinished," Schumann's Fourth, Brahm's Fourth, Tchaikovsky's Fourth, and that of César Franck. Liszt has been represented by the "Gretchen" movement out of his "Faust" symphony, and Wagner by the "Forest Murmurs" from "Siegfried," "A Siegfried Idyl" and the Overture to "Tannhäuser." Grieg's first suite of in-



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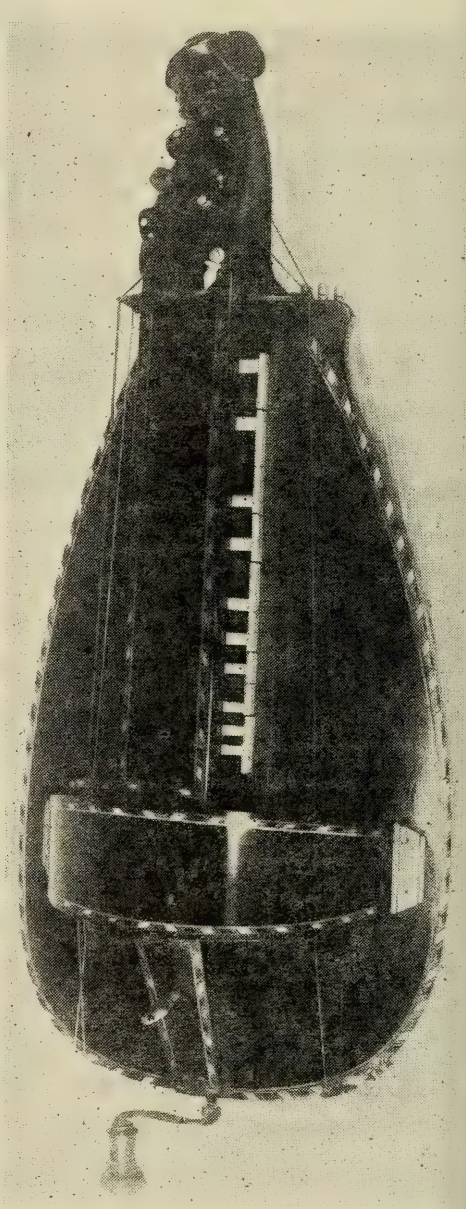
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cidental music to Ibsen's "Peer Gynt," and Rimsky-Korsakov's symphonic suite "Scheherazade" explore this facet of the century's interest.

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room specially designated for their preservation off the first balcony corridor, is an old French Vielle of the eighteenth century. The instrument is equivalent to a hurdy-gurdy and is played with a crank and wheel instead

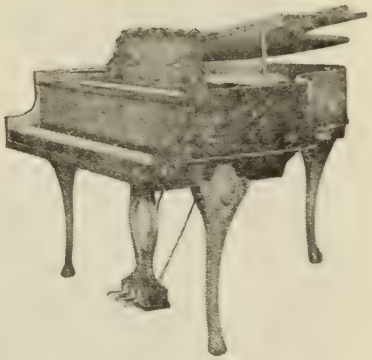
of a bow. It was in the province of Bresse, adjacent to Savoy, that Henri Casadésus found the Vielle. Signed "Melina," it belonged to a fiddler who for fifty years had conducted all the balls and all the marriages in the region. He had himself obtained this Vielle from his great-grandfather. Upon the death of the fiddler in question, Henri Casadésus hastened to purchase the beautifully preserved antique, the head of which, as may be seen in the illustration, is carved with such careful elegance. For many years before it came into the possession of the Orchestra it formed an important and envied part of M. Casadésus' private collection.

ORCHESTRA DRAWINGS IN PROVIDENCE

The Providence Friends of the Orchestra have arranged an exhibition in Faunce Hall Art Gallery of Brown University of the original drawings of the Orchestra members and Dr. Koussevitzky by Gerome Brush. Shown in Symphony Hall last October, the complete collection has also been seen in Widener Library of Harvard University during the Harvard Tercentenary, and in the Berkshire Playhouse in Stockbridge, Massachusetts, during the Berkshire Symphonic Festival. The Providence exhibition will last from April twenty-seventh until May fourteenth, and will be open to the public. There will be a private view for the Friends of the Orchestra and their guests on Monday afternoon, April twenty-sixth.

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Twenty-third Programme

FRIDAY AFTERNOON, APRIL 23, *at* 2:30 *o'clock*

SATURDAY EVENING, APRIL 24, *at* 8:15 *o'clock*

D'INDY.....Symphonic Variations, "Istar," *Op.* 42

FRANCK.....“Psyche borne away by Zephyrs,” from the Symphonic Poem, “Psyché”

ROUSSEL..... Rapsodie Flamande
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I. Dreams, Passions
Largo: Allegro agitato e appassionato assai

II. A Ball
Waltz: Allegro non troppo

III. Scene in the Meadows
Adagio

IV. March to the Scaffold
Allegretto non troppo

V. A Witches' Sabbath
Larghetto: Allegro

This programme will end about 4:15 on Friday Afternoon, 10:00 o'clock on Saturday Evening

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SYMPHONIC VARIATIONS, "ISTAR," *Op. 42*

By VINCENT D'INDY

Born at Paris on March 27, 1851; died there December 2, 1931

The "Istar" Variations were first performed January 10, 1897, at two concerts: one in Brussels led by Eugène Ysaye, the other in Amsterdam, led by Willem Mengelberg. There was a performance in Chicago under Theodore Thomas, April 23, 1898. Wilhelm Gericke introduced the work in Boston at a concert by this orchestra, February 18, 1899. Subsequent performances at these concerts were given April 13, 1901, December 2, 1905 (Vincent d'Indy guest conductor), November 4, 1912, April 30, 1920, December 11, 1931 (the week following the composer's death), and March 29, 1934.

The Variations are scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones and tuba, timpani, cymbals, triangle, two harps and strings.

The dedication is to the Orchestral Society of the Ysaye concerts.

THE "Istar" Variations are in effect a tone poem, although based upon the variation form in a sort of reversed order. The theme itself does not appear complete and unadorned until the last variation has been heard. The seven variations proceed from the point of complex ornamentation to the final stage of bare thematic simplicity. The music thus bears a formal analogy to the tale of a Babylonian poem, "Ishtar's Descent into Hades," which is believed to have been in the library of Sardanapalus. Ishtar, the daughter of the Moon-god, passes seven gates in her journey to the "Land of No-Return." At each gate

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the porter strips her of some jewelled decoration, until at last she is brought naked before Allatu, the queen of the nether regions. The world, deprived of the deity whom the Babylonians and Assyrians worshipped as the personification of fertility (both of the earth and of human and animal life), at once began to languish. Sprinkled with the waters of life by Queen Allatu, Ishtar proceeded upwards once more through the seven gates, her ornaments being restored to her, to the light of day.

The following poem, translated from the French version of the original Babylonian, is published in the score (the last lines in prose were added by the French translator):

Toward the immutable land Istar, daughter of Sin, directed her steps, toward the abode of the dead, toward the seven-gated abode where He entered, toward the abode whence none may return.

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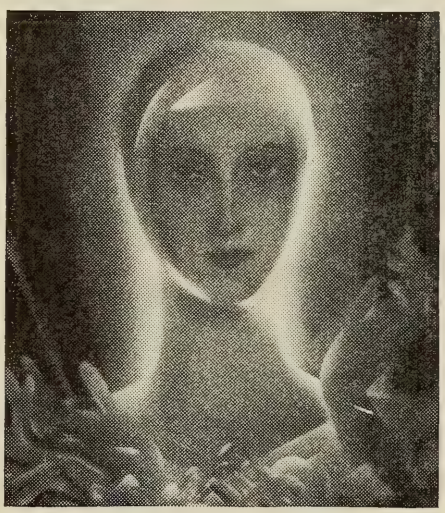
At the first gate, the guardian stripped her; he took the high tiara from her head.

At the second gate, the guardian stripped her; he took the pendants from her ears.

At the third gate, the guardian stripped her; he took the precious stones that adorn her neck.

At the fourth gate, the guardian stripped her; he took the jewels that adorn her breast.

At the fifth gate, the guardian stripped her; he took the girdle that clasps her waist.



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At the sixth gate, the guardian stripped her; he took the rings from her feet, the rings from her hands.

At the seventh gate, the guardian stripped her; he took off the last veil that covers her body.

.

Istar daughter of Sin, has entered the immutable land, she has taken the Waters of Life. She gave the sublime Waters, and thus, before all, has delivered the Son of Life, her young lover.

—*Epic of Izdubar* (6th song).

Philip Hale has told the following exceedingly apt anecdote about d'Indy and his score:

"M. Lambinet, a professor at a Bordeaux public school, chose in 1905 the text *'Pro Musica'* for his prize-day speech. He told the boys that the first thing the study of music would teach them would be logic. In symphonic development logic plays as great a part as sentiment. The theme is a species of axiom, full of musical truth, whence proceed deductions. The musician deals with sounds as the geometrician with lines and the dialectician with arguments. The master went on to remark: 'A great modern composer, M. Vincent d'Indy, has reversed the customary process in his symphonic poem "Istar." He by degrees unfolds from initial complexity the simple idea which was wrapped up therein, and appears only at the close, like Isis unveiled, like a scientific law discovered and formulated.' The speaker found this happy definition for such a musical work — 'an inductive symphony.'"

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By CÉSAR FRANCK

Born at Liège, December 10, 1822; died at Paris, November 8, 1890

"Psyché," a symphonic poem for orchestra and chorus, was composed in the years 1887–88, and first performed at a concert of the *Société Nationale* in Paris, March 10, 1888.

The symphonic portions of the work were published in the form of a suite in four movements, in 1900. These consisted of *"Sommeil de Psyché," "Psyché enlevée par les Zéphirs," "Les Jardins d'Éros," and "Psyche et Éros."* The first two movements of this suite were performed by the New York Philharmonic Society, January 31, 1903. The final movement of the suite was conducted by Vincent d'Indy at a Boston Symphony concert, December 2, 1905. It was also performed April 7, 1906, when the "Gardens of Eros" was also played. The complete suite was performed February 14, 1919, and the complete symphonic poem, March 31, 1922.

The suite is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, four bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, tuba, timpani, two harps and strings.

The Symphonic Poem bears the dedication, "To my friend M. Vincent d'Indy."

THE orchestral portions of Franck's *"Psyché"* are described by Vincent d'Indy in his biography of his master as depicting "the actual drama which takes place between the two characters" [Cupid and

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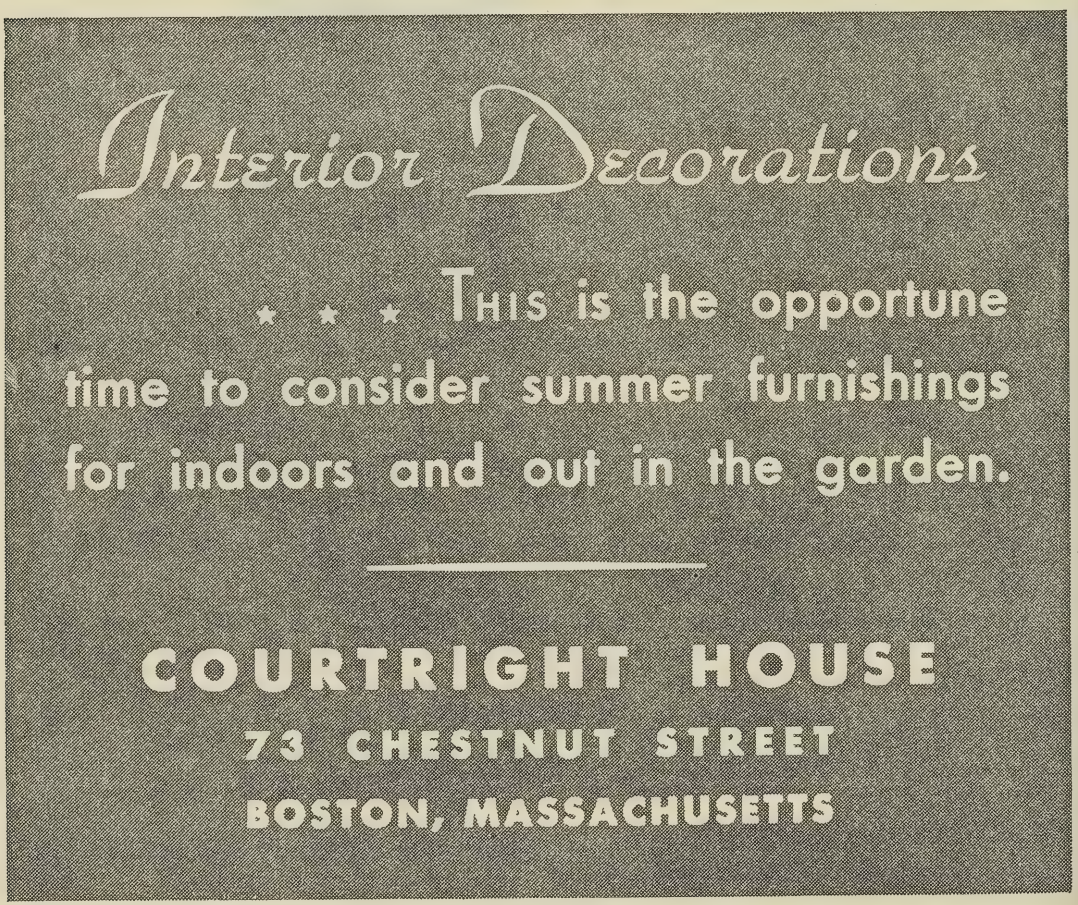
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Psyche]. In the choral sections, according to this writer, "the voices play the part of the classic *historicus* relating and commenting upon the fable." * The complete symphonic poem is divided into two parts of two movements each, in the order mentioned above, and proceeds in a third part with (a) *Le Châtiment — Souffrances et Plaintes de Psyché* ("The Punishment — Distress and Lamentations of Psyche"), and (b) *Apothéose* ("Apotheosis").

Gustave Derepas, in his study of Franck, has sensed a spirit of Christian mysticism rather than pagan eroticism in the work, and d'Indy is quite in accord with him, finding the episode "Psyche and Cupid" "a dialogue between the Soul and a Seraph sent from Heaven to instruct it in the eternal verities." Derepas elucidates the subject and Franck's treatment of it as follows:

> According to the old myth, Psyche, touched by love, but tempted by an indiscreet taste for knowledge, and yielding to curiosity, falls back upon herself, powerless to rise again, and deprived forever of the direct vision of the world beyond. Franck did not hesitate to break away from pagan tradition. His poem ends in a more optimistic spirit. Psyche falls asleep, ignorant of all external sounds. The Zephyrs — her pure inspirations — bear her to the Garden of Eros, the desired paradise. Her celestial spouse awaits her. But she imprudently wishes to pierce the

* The choral portions to a text of which the author is not positively known, occur in "*Les Jardins d'Eros*," and in the finale (not included in the suite).



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mystery in which he has enveloped himself. The sublime vision disappears. Fallen again to earth, wandering and plaintive, Psyche breathes forth her woe. Eros forgives the legitimate ambition which he had inspired. Together they soar back to the light. It is the apotheosis: the love which has no need for faith, because it sees and possesses. It is indeed a true Redemption.

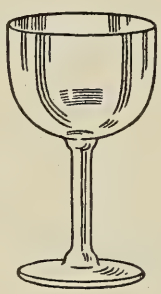
Eros and Psyche do not express themselves in words. Their emotions are interpreted by the orchestra, and for this reason: they are not personalities. Franck, forgetful of the mythical hero and heroine, makes them the symbols of the human Soul and of supreme Love. Pure music, without the association of words, is the most adequate medium of experience for these immaterial actualities, precisely because its notes convey no definite significance, nor its phrases a precise meaning. In this oratorio, therefore, there are no solos. The orchestra plays the most important part; it depicts Psyche's transports, regrets, and final happiness, and the invisible but fruitful action of Eros. At the most, the chorus, anonymous and impersonal, sing here and there in a few words the movements of the drama.

It is obvious that the entire work is filled with the inspiration of Christian mysticism. The sorrow of the exile on earth partakes of the accent of prayer. The exceedingly sustained harmony of the strings, the lines traced by the violins, the episodes allotted to the wind, never betray the least sign of sensuous preoccupations, but only express the highest desire of a heart penetrated by the Divine Spirit.

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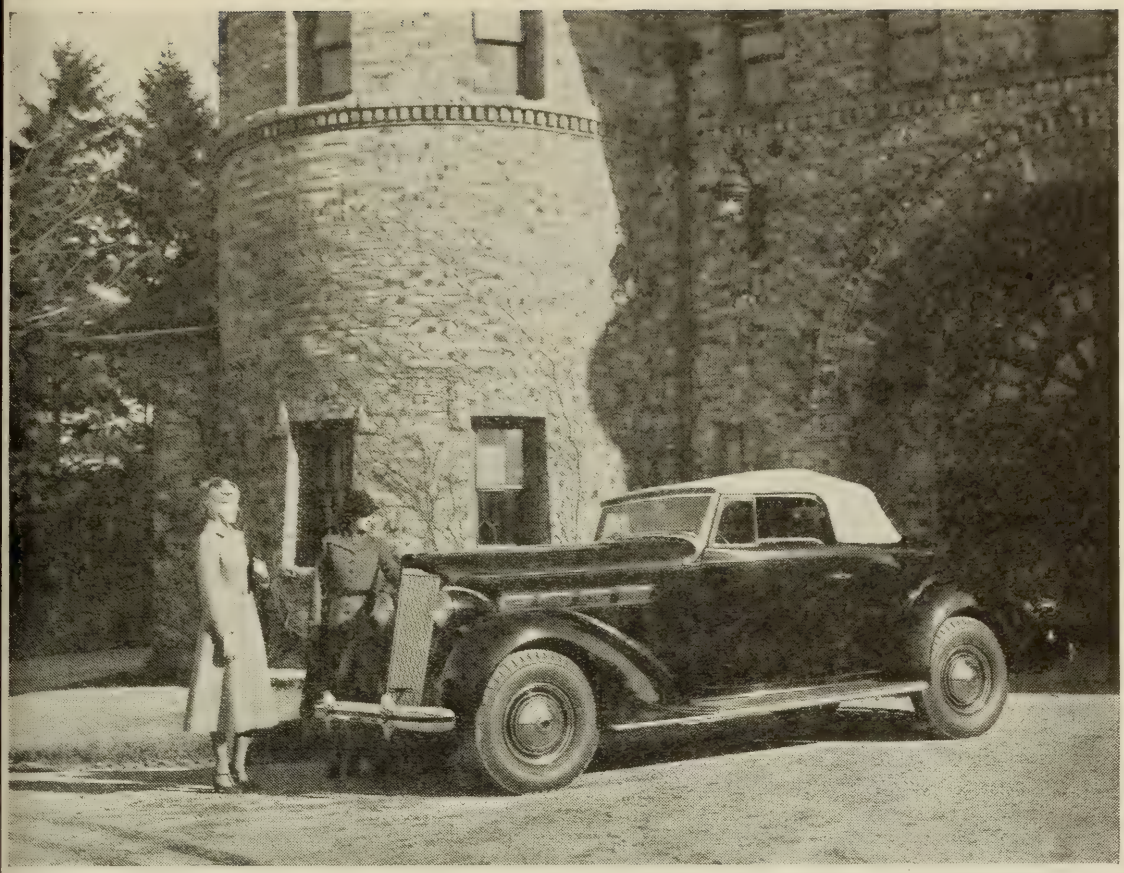


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"RAPSODIE FLAMANDE," *Op.* 56

By ALBERT ROUSSEL

Born at Turcoing (Nord), France, on April 5, 1869

Completed in 1936, Roussel's "Flemish Rhapsody" had its first performance on December 12 of that year by the Philharmonic Society of Brussels, under Erich Kleiber.

It is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, side drum, tambourine, tam-tam, cymbals, bass drum, small drum, harp and strings.

The *"Rapsodie"* is dedicated to Erich Kleiber.

ALBERT ROUSSEL sketched his *"Rapsodie"* in the year 1935, and completed the orchestration at Vasterival, July 3, 1936, according to a notation on the printed score. Arthur Hoerée, who heard a subsequent performance in Paris by Charles Munch, recognized popular Flemish themes in it. "The first part of the work," wrote M. Hoerée (in *La Revue Musicale,* February-March, 1937) "sets in broad grandeur the theme of the Siege of Bergen-op-Zoom. The discourse becomes more animated, and one perceives successively the 'Song of the Beggars,' very rhythmic, 'The Spinner,' the truculent 'Kareltje,' which

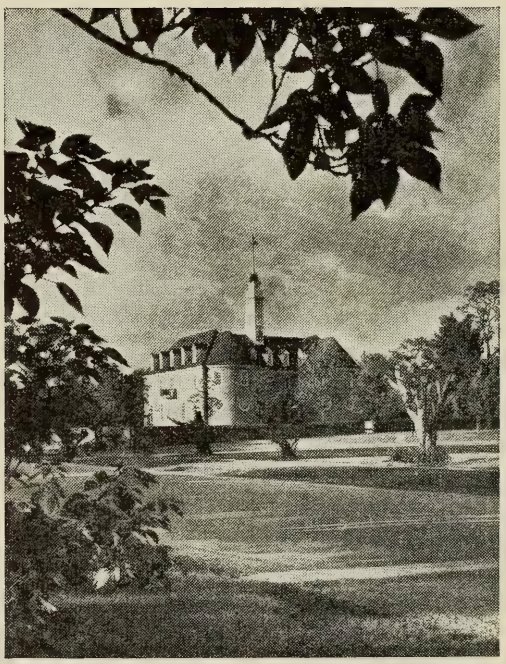
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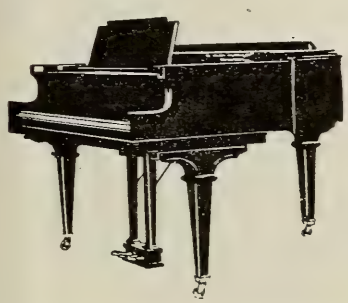
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finds its irony in trumpet tones, while a *berceuse* in the strings forms an oasis of tenderness before the peroration in which the themes return to provide a brilliant conclusion.

"Albert Roussel vindicates of his own accord his Flemish origins, for Tourcoing, in French Flanders, was his native town. The *'Rapsodie Flamande'* is a homage to the race which won the battle of the Golden Spurs, a homage which the composer had wished for a long time to pay. . . . Paris has made its acquaintance with the new work through the efforts of Charles Munch. . . . The *'Rapsodie'* dominated the programme and may be accounted among the best pages of the author of the Suite in F. What strikes one first of all is the orchestral color, which has depth, variety and life without showing the least desire to astonish by the tinselled formulas which are common practice. On the other hand, there is a sober consideration for the particular sonority suitable to each theme and each episode. The orchestra of the *'Festin d'araignée'* had a perfection in its refined scheme. With the *'Rapsodie'* we have perfection in simplicity.

"The *'Rapsodie'* sets up a problem of form. It is a question on the one hand whether to link by contrast the various fragments constituting each new episode, or to amalgamate the various themes into a single great structure. The composer here falls upon the procedure of linking them. The popular theme is transformed and prepares the

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way for the next one. The brief intermediary episodes which serve as 'bridges' have a musical quality worthy of the best Roussel. But one feels, in spite of the adroit transitions, that the melodies used are actually dissimilar in character. The procedure repeats itself, and here is the inherent weakness of the rhapsodic method. Albert Roussel has refused to treat such a subject in the virtuoso manner, for he is the very antithesis of a virtuoso. He possesses that kind of honesty which forbids circumventing obstacles by trickery of workmanship, for his thoughts are of a higher order. This directness has provided us with a score different from that of the symphonies with their familiar structures, but no less representative of the personal style of the composer. Folk-lore has tempted many musicians, and many have fallen into the trap of sophisticated harmonization embellished with chromaticism as support for a simple diatonic song. A musician of race, Roussel has found the exact tone to take and therein lies the charm of his eloquent *'Rapsodie Flamande,'* not un-French in quality — and this is no disparagement."

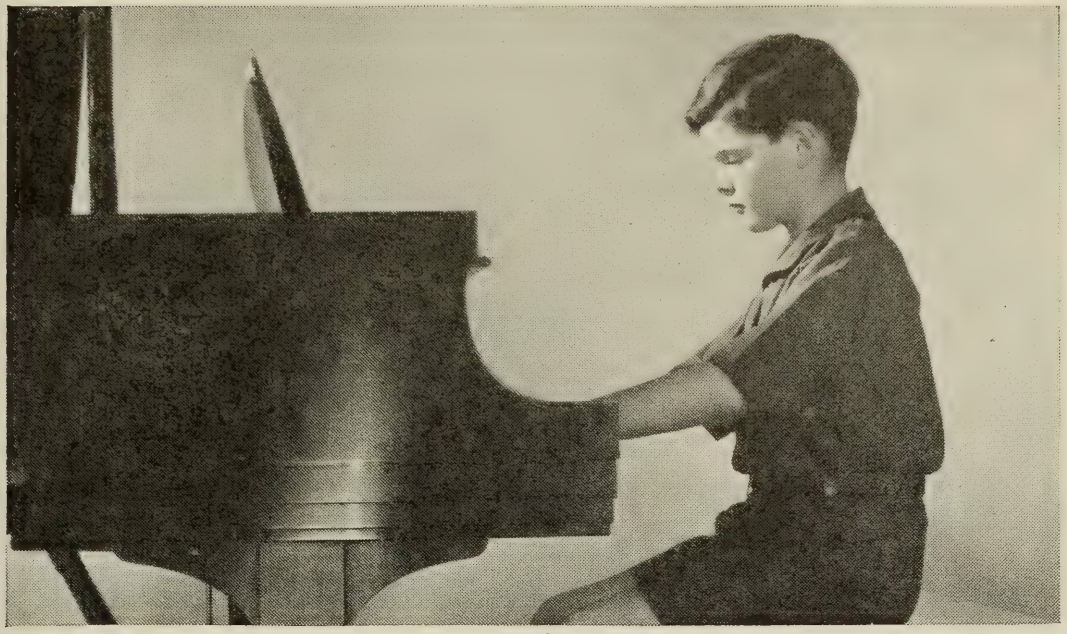
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Members are reminded that there is still time for gifts to count in the results for the current Season and the list may serve as a guide to them in interesting their friends to enroll as members of this very useful Society.

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FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE), *Op.* 14A

By HECTOR BERLIOZ

Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, included two works: "The Fantastic Symphony" and "Lélio; or, The Return to Life," a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885. The most recent performance at these concerts was on December 22, 1932.

It is scored for two flutes and piccolo, two oboes, English horn, two clarinets and E-flat clarinet, four bassoons, two *cornets-à-pistons,* two trumpets, four horns, three trombones, two tubas, timpani, snare drum, bass drum, cymbals, chimes, two harps, and strings.

The score is dedicated to Nicholas I of Russia.

NEVER can there be a description of the Berlioz of 1830 or thereabouts, of the more than strange circumstances which attended the composition and early performances of his "Fantastic Symphony," which can approach in vividness his letters of the time, and the narrative found in his own memoirs. The following is a sample passage

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from one of many equally unrestrained letters to his friend Humbert Ferrand – this one written February 6, 1830:

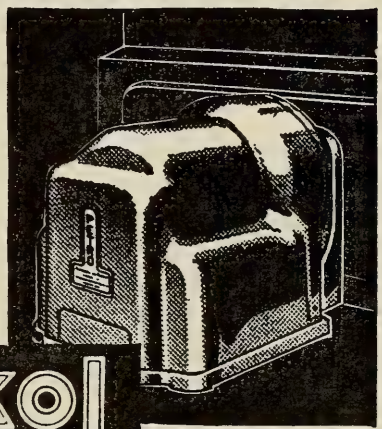
"I am again plunged in the anguish of an interminable and inextinguishable passion, without motive, without cause. She is always at London, and yet I think I feel her near me: all my remembrances awake and unite to wound me; I hear my heart beating, and its pulsations shake me as the piston strokes of a steam engine. Each muscle of my body shudders with pain. In vain! 'Tis terrible! O unhappy one! if she could for one moment conceive all the poetry, all the infinity of a like love, she would fly to my arms, were she to die through my embrace. I was on the point of beginning my great symphony ('Episode in the Life of an Artist'), in which the development of my infernal passion is to be portrayed; I have it all in my head, but I cannot write anything. Let us wait."

The object of his love, by turn divine and "infernal," was of course Harriet (Henrietta) Smithson, the statuesque and "golden-voiced" Shakespearean actress from Ireland. He had not met Miss Smithson – knew her as yet only by the pathos of her Ophelia or Juliet, conveyed to him in a language entirely strange as he shivered with frenzy at his place in the stalls. The "Fantastic Symphony" was Berlioz's declaration of passion for the lovely tragedian. It was by its performance that he convinced her of his sincerity and finally won her as his wife.

"M. Berlioz was madly in love with this woman for three years,"

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wrote Julien Tiersot, "and it is to this passion that we owe the savage symphony that we hear today." It is possible to demur that there might still have been a "Fantastic Symphony," or something very like it, without Harriet Smithson, just as there might still have been a "Tristan and Isolde," if Mathilde Wesendonck had never entered the life of Richard Wagner. Berlioz's state of mind and heart would have readily found fuel elsewhere if the Irish beauty had never crossed the English channel; when she returned to London the flame raged with equal ferocity over Camille Moke, and the symphony progressed without abatement.* The actress, or that composite of Ophelia and Juliet which in 1830 dominated his fervid imagination, was indisputably the center of the vortex of his feelings as the score took its shape. The music became the mirror of the unreined speculations of the artist, as he paced boulevards and quays through sleepless nights, was racked by emotional storms which he himself had worked up. He allowed himself to be carried away by waking nightmares of *macabre* imaginings.

The image of his beloved one is expressed in a constantly recurring melody, an *"idée fixe"* as he called it, an obsessing idea which is almost a pathological "fixation," persisting in the music as in the artist's

*Hippeau has tried to build a case that Berlioz's vengeful feelings in the "Fantastic" were really prompted by the inconstant Camille. Tiersot assembles the evidence of dates to disprove him.

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thoughts, becoming by turn impassioned, beatific, remote, ignoble, according to the nature of the changing scene.

The following programme was published in the score:

PROGRAMME

OF THE SYMPHONY

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments, and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

PART I

DREAMS, PASSIONS

He first recalls that uneasiness of soul, that *vague des passions,* those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

PART II

A BALL

He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

PART III

SCENE IN THE FIELDS

One summer evening in the country he hears two shepherds playing a *ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light

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rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

PART IV

March to the Scaffold

He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outburst. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

PART V

Walpurgisnight's Dream

He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter shrieks to which other shrieks seem to reply. The *beloved melody* again reappears; but it has lost its noble and timid character; it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' Sabbath. . . . Howlings of joy at her arrival . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies Irae*. Witches' dance. The witches' dance and the *Dies Irae* together.

The originality of the "Fantastic Symphony" lay not in its programme: unbridled, Hoffmannesque fantasy was the order of the day in France, though Berlioz worked up a fever some degrees above that

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of Hugo or Chateaubriand. He led the pace in his craze for Shakespeare and for Harriet Smithson – but he was by no means alone in his enthusiasm: it was the theatrical idol of Paris upon whom the unknown student boldly set his heart. But that quality in Berlioz which set him above his fellows was a burning power directly to transfer his emotions into music, suffusing it completely with his mood, his *"vagues de passions,"* his melancholy of solitude. Robert Schumann, writing a defense of the Symphony for the benefit of those German pedants who disapproved of "signboards" in music, pointed out in effect that the score needs no interlineal programme, for it weaves its own fantasy with inescapable forcefulness. With remarkable discernment, considering that he had seen it only in piano score, Schumann lays his finger upon the essential virtues of the music: "If, as M. Fétis declares,* not even Berlioz's best friends dare break a lance for him in regard to melody, then I must be counted among his enemies. . . . His melodies are distinguished by such intensity of almost every tone, that like some old folk-songs they will scarcely bear a harmonic accompaniment, and even seem to lose in fulness of tone when accompanied. . . . His melodies are not to be listened to with the ears alone, else

*Berlioz had brought the eternal enmity of this influential French critic upon his head by denouncing him in the very text of his *"Lélio,"* declaimed publicly while Fétis sat in his box.

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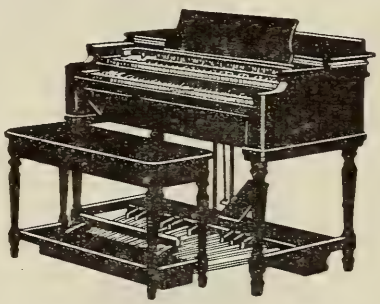
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they will pass by misunderstood by those who do not know how to sing them in their hearts; but for those who do, they possess a meaning that seems to grow deeper the more often they are heard."

When Berlioz composed his "immense symphony," as he called it, with an eye to startling Parisian audiences, and to impressing Miss Smithson herself with the depth and enormity of his feelings, he had reason for content in having achieved a score truly monstrous for its time. For it should be borne in mind that orchestral music by the year 1830 had never departed from strictly classical proprieties. Beethoven had been dead but a few years, and the "Pastoral Symphony" and "Leonore" Overtures were still the last word in descriptive music. Wagner was still an obscure student of seventeen with all of his achievement ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years, and the line of programme music was to owe much to its precursor of two decades. This piece of bold and vivid coloring, descriptive music in the fullest sense, finding its own form with clarity and precision of detail, was the first important, the first lasting effort of a youth of twenty-five, aspirant of the *Prix de Rome,* a little-trained and intractible student, looked down upon with cold disfavor for the most part by the officialdom, the musical grammarians of the *Conservatoire.* He had contrived some performances of



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his early attempts and attracted some attention, but those performances were notorious, and put him in bad odor with all musical "right thinking." When the "Fantastic" was performed at the Conservatory, November 19, 1830, Cherubini, the venerable director who according to Berlioz did his best to prevent it, pointedly stayed outside, and when asked afterwards whether he had heard it, answered sourly: *"Ze n'ai pas besoin d'aller savoir comment il né faut pas faire."*

"It was immediately after my first effort at setting 'Faust,' " * wrote Berlioz in his memoirs, "and while I was yet strongly under the influence of Goethe's poem, that I wrote my *'Symphonie Fantastique.'* Some portions cost me great labor, while others were composed with incredible ease. For instance, I labored for three weeks over the *Adagio* (*Scène aux Champs*), which always affects the public so keenly — and myself too, for that matter — and two or three times gave it up as hopeless. *'La Marche au Supplice,'* on the other hand, was written in one night. Still, I kept on adding finishing touches to both numbers, and to the whole work for several years." It is not strictly true that he wrote his Symphony in a single burst of inspiration. The *"idée*

*Berlioz's reference is to the "Eight Scenes from Faust" which he composed in 1828, and, gaining no attention for it, set aside until sixteen years later. He then incorporated the separate numbers into the continuous narrative of his cantata, "The Damnation of Faust."

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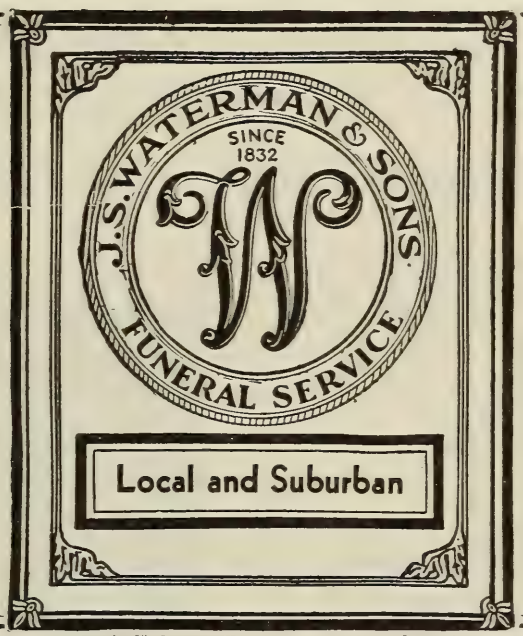
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fixe," the long-breathed melody of the romantic lover which is developed or reverted to in each movement, may be found almost bar for bar, with little variation in the cantata *"Herminie"* with which he took the second prize in the *Académie des Beaux-Arts* competition in the same year. It can be traced back to his twelfth year when he "fell in love, desperately, hopelessly" with Estelle Dubœuf, the girl of eighteen at St. André whose beautiful "pink shoes" completed his captivation. Hurt and mortified when his protestations only caused smiles of amusement, the boy of the precocious heart poured his melancholy, his *"mal d'isolement,"* into a melody as a setting for Florian's *"Estelle et Némorin."* The song was destroyed and, as he believed, lost,* but he remembered it when he composed the "Fantastic Symphony." "No, time itself is powerless — no after-loves can blot out the first," wrote Berlioz, and the same can be said of his first vivid musical impulses. "When I began to write my *'Symphonie Fantastique,'* in 1829, the melody came back to me, and, as it seemed to express the overwhelming grief of a young heart in the pangs of a hopeless passion, I welcomed it. It is the air for the first violins at the opening of the ***largo*** in the first part of the work — *Rêveries, Passions;* I put it in just as

*The song has survived in a copy which was made at the time.

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it was." The "March to the Scaffold," if Tiersot's theory is correct, was none other than a *"Marche des gardes"* which Berlioz wrote in 1826 for the unperformed opera *"Les Francs Jugues."* He added the melody of the *idée fixe* in a few bars inserted at the end. The students of Berlioz further suppose that the waltz measures may have first come to his mind as a sketch for "Faust"; that the final orgy, the "Witches' Sabbat," may have first taken shape as a *"Walpurgisnacht"* for a projected "Faust" ballet at the *Opéra.* The Symphony, as such, underwent rewriting and retouching long after the perfervid months when Berlioz's infatuation for the Irish Ophelia was at its crest. In other words, it is far more than a specific record of his love for Henrietta Smithson. The sceptical might call it a thrifty garnering of unused fragments — an exhibition of careful husbandry. They might go further and say that he stretched the plausibilities beyond all reason in incorporating a waltz, a march, an orgy into a symphony of romantic passion. Adolphe Boschot, whose biography adds penetrating understanding to scholarship, points out that it possesses a true unity over and above its disparate elements and its preposterous story, a unity by virtue of the passion which filled the *"jeune romantique"* in this particular period, burned with a constant flame, and fired his imagination to a

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frenzy which had like musical consequences, whether the object of the moment was Estelle, Henrietta, or the bewitching Camille Moke. "In every part this work bears so aptly the character of 1830, it is so precisely the musical reflection of the sensibility of the Berlioz of the epoch (and also it contains so much of his youth) that, studying it, one does not look for perfection. To tell the truth, it is born, it comes to life as of the spring of 1830."

M. Boschot points out that Berlioz finally abandoned his printed programme, allowing the bare titles to suffice. The question thus resolves itself to the ultimate and inevitable basis of music as such. As music, the symphony must stand for final judgment, and as music freed from the prejudice of literary extravagances, it can best survive the tests of balance and continence, integration of style, perfection of workmanship. Schumann's defense of the Symphony made a tactical advance upon a general prejudice against its verbal explanations by approaching it purely as a piece of musical structure, establishing its fundamental soundness as a symphony before so much as mentioning its labels. The Symphony has never had a more tactful apologia than this one by the constant friend of untrammelled fantasy.

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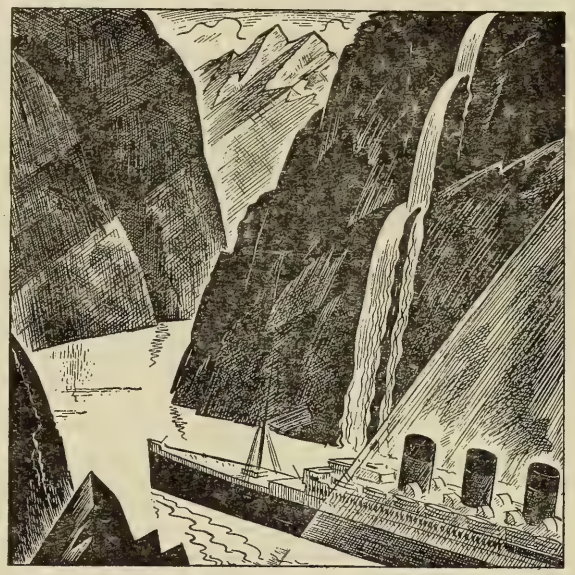
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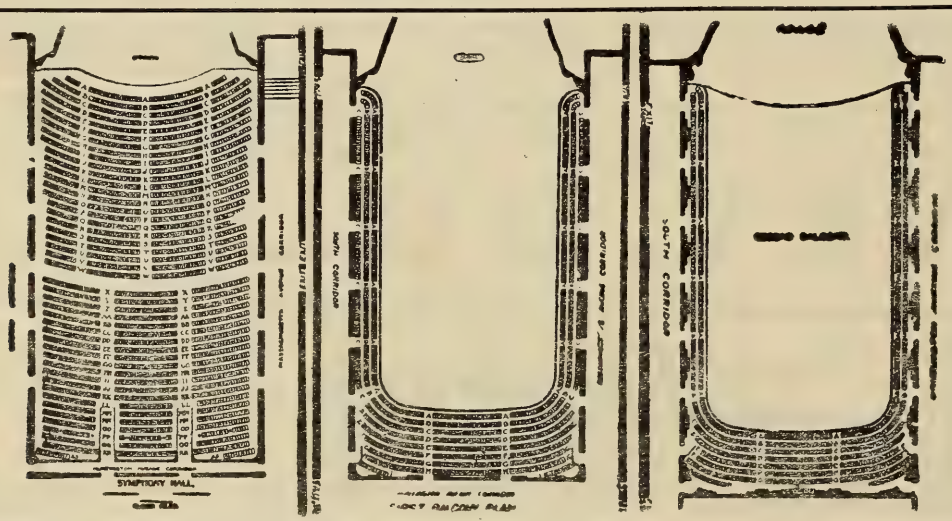
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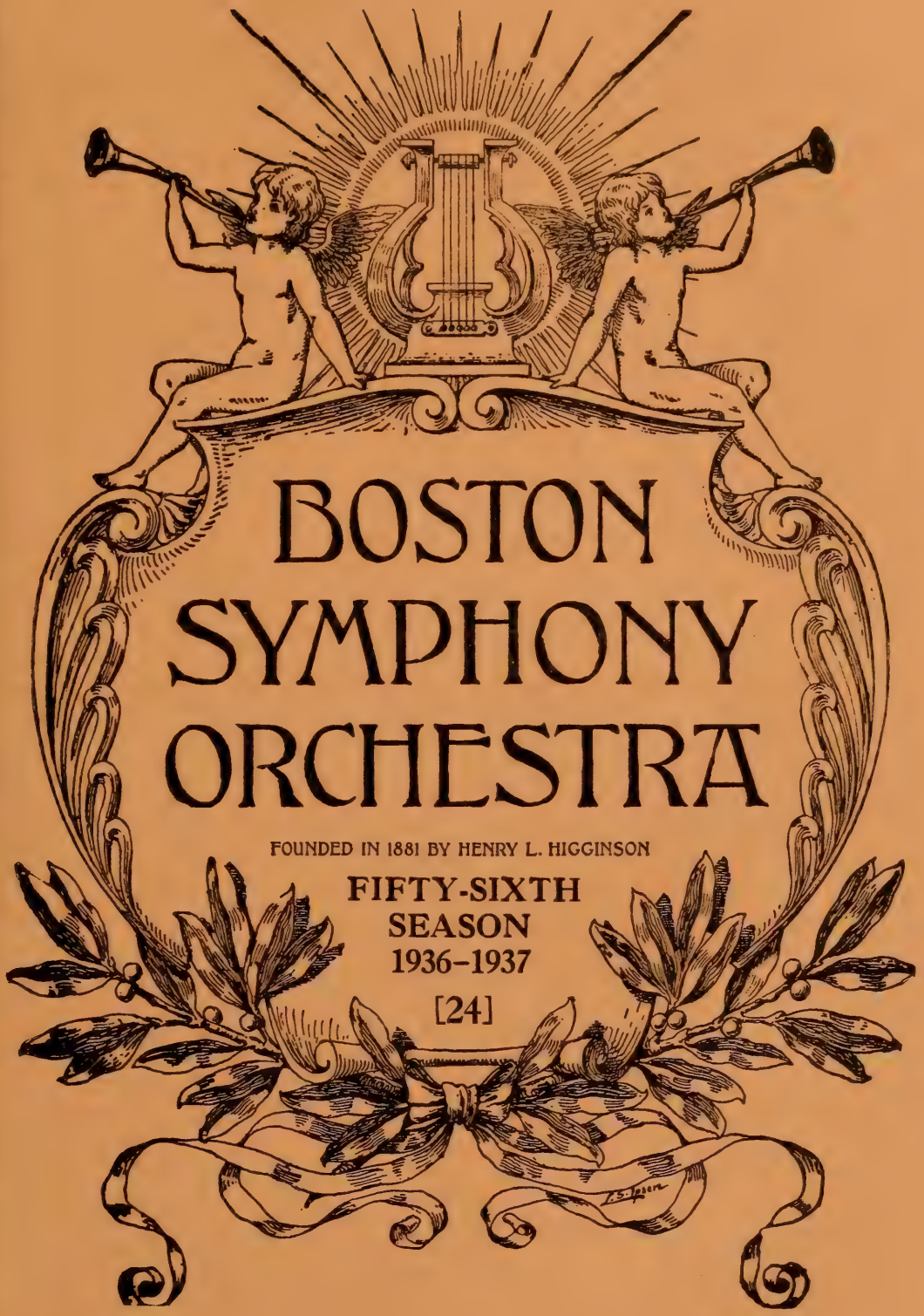
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1853–1937

By OLIN DOWNES

(*New York Times*, April 18, 1937 — quoted in part)

Independence, quality, unfailing taste and fineness of workmanship characterized his pages. Because of his simplicity, sincerity and melodic frankness, they have stood up amazingly through the years and generations. His music never conspicuously changed in character, or owned to a special influence, which is more than can be said of perhaps any other of the leading American composers of Foote's generation.

Thus, MacDowell the tone-poet was plainly affected by Liszt and Raff. Chadwick, the most fertile of that group, was not oblivious or wholly independent, in his later days, of modern French and other derivations. These sat poorly upon a man whose sentiment and wit in his art, when naturally expressed, allied him with American writers like Thomas Bailey Aldrich and Mark Twain. Horatio Parker, whose "Hora Novissima" would in itself have entitled him to a lasting and high position in early American music, could have been an English organist.

Foote was the oldest member of this group. He was born in 1853, Chadwick in 1854, Parker in 1863. The New England line was continued by Henry Gilbert, 1868–1928, by Frederick S. Converse and Henry Hadley, both living, and both born in 1871. Foote lived to see and to watch with great interest, if not invariably with approval, the wholly different manifestations of a rising generation.

He was of fairly advanced age before such words as "radio," "propaganda" and the like were in use, and when a World War was an amusing fantasy of a young man named H. G. Wells. For all that, and to the very end, he was abreast of and keenly interested in everything. He stood, as we have indicated, singularly firm, singularly integrated, as a creative artist, and was never hesitant, on any musical question, of stating where he stood, but knew very well the fallibility of human opinion.

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musically as horticulturally. In an astonishing manner he found things to say completely, simply, durably his own. His style did not change, but refined and strengthened. It was a remarkable demonstration of the power of sincerity and taste. His scores were never clogged with notes, nor was he tempted by a trick of someone else's style or an effect of someone else's instrumentation. Miss Rosalie Housman, the composer of this city and for many years his pupil, remembers well his counsels. He congratulated her, as he congratulated himself, upon her choice of a life work. He said: "The way is long and hard. It doesn't matter." He criticized severely her prosody in the first song she brought him. "Good diction is good diction; bad diction is malediction." He was the stanchest of friends and a firebrand of inspiration.

* * *

The moral of all this is clear. What is better than the moral is the quality of Arthur Foote's music. It is genuine, unmistakable art. We need not claim that Foote will figure in American music as significantly as Chadwick, of his generation, or, possibly, John Alden Carpenter, his junior. And yet — how will they all stand, as figures of a preliminary period in American composition, fifty years from now?

This is certain, as Koussevitzky and the Boston Symphony Orchestra have shown repeatedly in late seasons, that such works as the Suite in E major for strings — which Foote himself considered one of his best-written scores — sound remarkably well, interesting and beautiful, in the midst of a perfectly modern program. This is accomplished without a harmony of Débussy or even Strauss, to say nothing of Stravinsky. The same thing holds true of the modest and perfectly charming "Night-Piece" for flute and orchestra, originally composed for the San Francisco Chamber Music Society, of which Elias Hecht was flutist and founder. The work was composed some time between 1911 and 1914 in its original form, and later orchestrated. In this form it stands, contained, assured, distinguished in its expression, as its composer stood through the years as man and artist.

* * *

Arthur Foote composed music in all forms — for church services, for men's and women's choruses, for his piano pupils, for festival organizations and the like, for orchestra. "The Irish Folk-song" and "Lad o' the Leal" were among the most popular of the songs. They, and the "Road to Kew," are Celtic in sentiment — a sophisticate might say of some measures, sentimental. The orchestral suites, the choral works of the older type, "The Skeleton in Armor," the "Wreck of the Hesperus," the piano suite inspired by poems of the Rubaiyat; the piano quintet in C; two other piano suites and Five Poems, Op. 41; other songs, such as "The Lake of Innisfree," "Memnon," and duets, including "Songs from the Persian," and much organ music, represented him well.

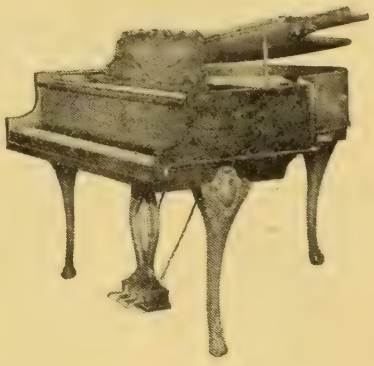
He not only was without illusion as to the importance of his art, but refreshingly and excessively modest about it. He said he "didn't mind" the "Hesperus"; that "you could take your choice" of some of the organ music; that one of the songs was a "good umbrella song," which meant an unusually popular last group melody or one used as an encore.

* * *

There was no one like him, even among his colleagues, no one so simply and unaffectedly absorbed in his task. He was happy and proud that the returns of some of his songs went far toward the purchase of his house. He never coveted gain, or huge rewards, and lived economically, modestly, absorbed in work. There was something of Thoreau's philosophy about him, though he never indulged in a hut on Walden Pond, and loved to go to London, and always remembered the thrill of the opening season of Baireuth in 1876, and the first hearing of the Erda chords in "Siegfried."

He lived in music and cultivated it in every possible way with intense satisfaction. He respected this privilege, and was fortunate in his devotion. No doubt he bore his burdens, and knew bitterness, like all others. What honor he did his art! What benefit he conferred upon his fellow-man! How successful, how enviable, his lot!

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SATURDAY EVENING, MAY 1, *at* 8:15 *o'clock*

CLEMENTI.....Symphony in D (Revised by Alfredo Casella)

I. Andante sostenuto; Allegro vivace
II. Larghetto cantabile
III. Minuetto pastorale
IV. Finale: Allegro molto vivace

RAVEL....."Ma Mère l'Oye" ("Mother Goose") Five Children's Pieces

I. Pavane de la Belle au Bois Dormant
(Pavane of Sleeping Beauty)
II. Petit Poucet
(Hop o' My Thumb)
III. Laideronnette, Impératrice des Pagodes
(Laideronnete, Empress of the Pagodes)
IV. Les Entretiens de la Belle et de la Bête
(Beauty and the Beast Converse)
V. Le Jardin Féerique
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BRAHMS.....Symphony No. 1 in C minor, *Op.* 68

I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio: Allegro non troppo, ma con brio

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SYMPHONY IN D (NO. 2)

By MUZIO CLEMENTI

Born in Rome, 1752; died at Evesham, Worcestershire, England, March 10, 1832

(Revised by ALFREDO CASELLA)

Born in Turin, July 25, 1883

This symphony was first performed in London in 1819 (January 1 or March 1). Mr. Casella performed the lost symphony as resurrected and revised by him at the Augusteo, Rome, in January, 1936. It had its first American performance under Serge Koussevitzky's direction in Boston, December 4, 1936.

The scoring, which complies with the original manuscript, is for wood winds in twos, two horns, two trumpets, three trombones, timpani and strings.

THE symphony disappeared, together with the other symphonies of Clementi's maturer years, at the composer's death. The manuscript of this symphony (and three others) turned up in London in 1917. They were acquired by the Library of Congress at Washington. Alfredo Casella has restored the symphonies in D major and in C major for publication and performance. In the case of the D major symphony, he has been able by careful piecing together to preserve the original orchestration and notation virtually intact.

Clementi has long been known as an Anglicized Italian who wrote sonatas and sonatinas innumerable; who left a monument of pedagogy in the one hundred progressive studies for the aspiring pianist, which

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he called the *"Gradus ad Parnassum."* The discovery of the four symphonies a hundred years after their time reveals his art in a new aspect. The loss and restoration of the manuscripts makes a tale as interesting as the remarkable career of the composer himself.

Muzio Clementi was one of those rare musicians who, beginning his career as a childhood virtuoso, survived to enjoy a vigorous old age, and lived to span extensively the art of two centuries. He was born to the harpsichord style of Scarlatti, developed the pianoforte from its early to its perfected state, finally gave a prophetic impulse of romance to his art, while preserving its old beauty of symmetry. Two incidents in the life of Clementi will picture the extent of the road which he travelled. The first is in the year 1781, when the young man of twenty-nine matched his powers with those of Mozart, four years his junior, as the two exhibited their skill before the Emperor of Austria. The second picture falls forty-three years later in London. Franz Liszt, aged thirteen, played for a circle of artists, executing a concerto of Hummel upon an Erard pianoforte to the delight of the aged Clementi who, as a scientific and artistic master of the instrument, rejoiced in its talented player.*

* To breach the years once more, it may be noted that Miss Myra Taylor, once the serving woman of Clementi on his English estate, was still living in 1908 and remembered witnessing his death (thus did one in our century know one who knew Mozart).



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The name of Clementi was for many years rather exclusively associated with the technical development of the pianoforte. The instrument itself was a crude innovation in the days of his apprenticeship (Mozart gaily noted that in the famous contest before Emperor Joseph, three keys of the piano assigned to Clementi persistently stuck). Clementi travelled over Europe, rivalling the best players of the day with his exhibitions of skill. His sonatas, then in high vogue, were models of the form. When age stiffened his fingers, he still improved his art and his fortune by teaching, by manufacturing pianos, by publishing music. In pursuit of the music of Beethoven, he journeyed to Vienna and carried back the English rights after direct barter with the master himself. He consorted with Haydn, rivalled Haydn and Beethoven in popularity as a symphonist. He outlived Beethoven by five years, was keen and active almost to the last, composing symphonies even into his seventies for performance by the Philharmonic Society in London. Long after he had ceased to appear in public as a pianist, he planted the seeds of a new era in such pupils of a coming century as Meyerbeer, Cramer, and Field (as a teacher he received a guinea an hour — a handsome fee in those days). It was in the talented young Irishman, John Field, that he fairly launched the romantic school and brought forth a precedent for the nocturnes of Chopin. Typical of the kind of esteem in which Clementi was held in



his own time is the statement of an anonymous writer for the *Quarterly Musical Magazine* of 1820 who said: "We have heard Dussek, Steibelt, Woelfl, Beethoven, and other eminent performers on the continent, who had had no opportunity of receiving personal instructions from Clementi, declare that they had formed themselves entirely on his works." * He left about 100 sonatas, sixty of them written for piano solo. Dannreuther calls him "the first completely equipped writer of sonatas." His was the veritable crystallization of the form, deriving from Domenico Scarlatti, in line with Emmanuel Bach, fully aware of Mozart and Haydn, and Beethoven. Some of the last sonatas are believed to be symphonies rewritten, the symphonies themselves lost or destroyed by the composer.

The fame of Clementi in his later years centered upon the sym-

* Beethoven is said to have held Clementi's sonatas in high regard — a number of them stood on the shelves of his meagre library. But Czerny tells us that he once suggested to Beethoven the music of Clementi as good training for his nephew Karl. " 'Yes, yes,' said he, 'Clementi is very good.' He added laughingly, 'For the present, give Karl the regular things, so that after a while he may reach the irregular.' After such conceits, which he was in the habit of weaving into nearly every speech, he used to burst into a peal of laughter. Since irregularities used to be charged against him by the critics in his earlier days, he was wont often to allude to the fact with merry humor."

When Clementi visited Vienna the two stood on ceremony; each waited interminably for the other to make the first call, until Beethoven at last capitulated.

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phonies to which he gave almost exclusive attention from about 1785 until 1824. These were performed from the manuscript at the "grand professional concerts" at Hanover Square, and by the London Philharmonic Society from its foundation in 1813. On several occasions, his symphonies were played in Paris, in Munich, or at the Gewandhaus in Leipzig, meeting generally in each city with great success. Their vogue in London was only temporarily overshadowed by the visits of Haydn in 1791 and 1794. Clementi's pupil August Alexander Klengel could confidently point out, in an open letter of retort to an adverse criticism from Paris, that the symphonies of his master were commended by such as Viotti, Cramer, Dragonetti, as the finest written after those of Haydn or Mozart.

Due to the fact that these symphonies were never printed (save for the two early works published in 1786 as Op. 18), they dropped from public knowledge and for nearly forty years after his death nothing was heard of them. In 1871 some fragmentary manuscripts came into the possession of the British Museum, these including an introduction and first movement to a Symphony in D major. Shortly before the war, these manuscripts came under the scrutiny of those relentless French scholars Théodore de Wyzewa and Georges de Saint-Foix, who, finding in them true signs of genius, matched by similar qualities in Clementi's



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later pianoforte works such as the finer sonatas and the *"Gradus ad Parnassum,"* came to feel that the world might have lost a priceless musical treasure. Their hopeful curiosity was probably considerably piqued by the rapturous newspaper comments upon the symphonies in Clementi's day, and by the statement attributed to Clementi that he intended them as his "testament to posterity." Clementi had obviously foresworn his style of facile brilliance, typical of a large part of his piano works, to develop from about the year 1800 a new depth and creative insight in the larger symphonic form. The two Frenchmen went so far as to compare the manuscript movement in the British Museum favorably with the "Seventh or Eighth symphonies of Beethoven." This statement was made in an article contributed to the *Musical Times* of May 1, 1914. The writers were much mystified by this disappearance of the manuscripts of a practical man of affairs whose estate was left in good order, all of his manuscript scores being bequeathed to his widow. They made a search of England, and applied to those orchestras in Munich, Leipzig and Paris where the symphonies had been played.

"The mystery is the more strange," they wrote, "since we are considering not some poor and obscure musician of the days of Handel, but a master of world-wide reputation and honor who died as late as



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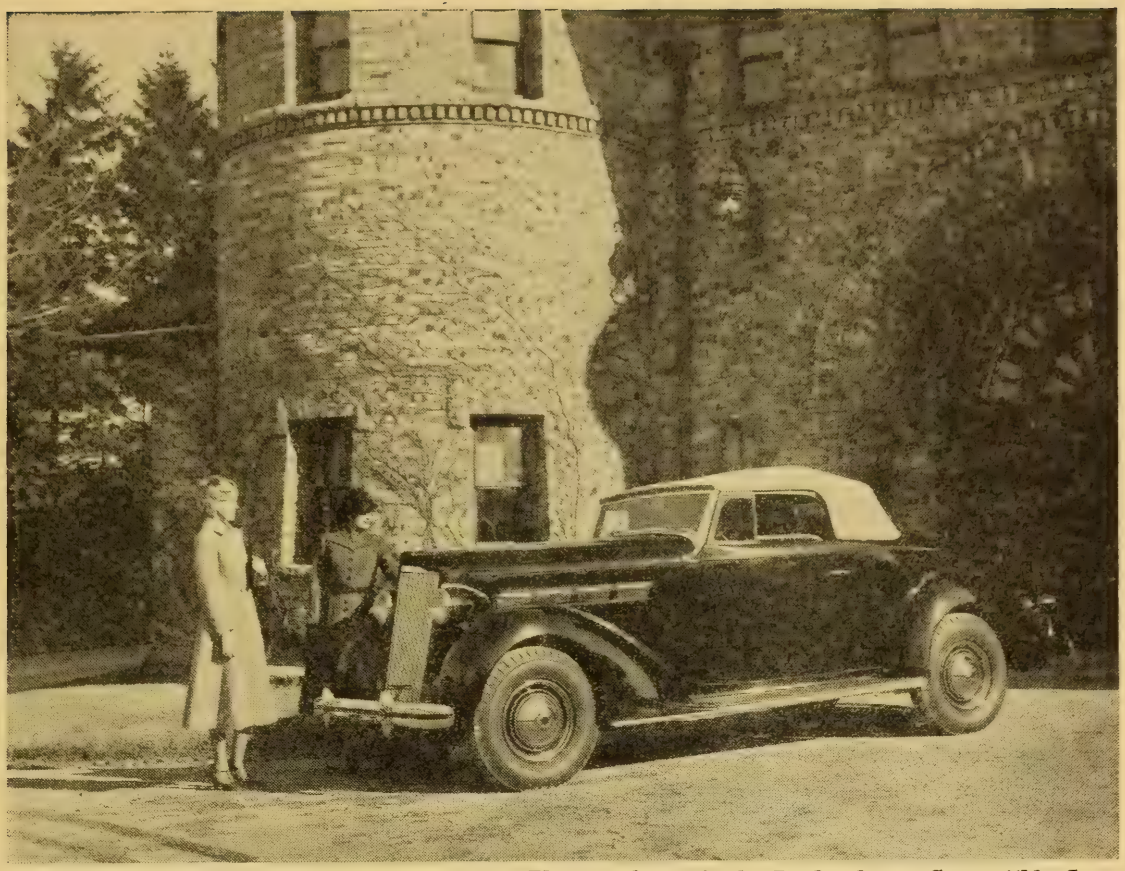


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There seems to have been no direct result from this appeal, perhaps on account of the distraction of the World War. In 1917 Dr. William H. Cummings, a musicologist, died and left a number of Clementi manuscripts which were sold at public auction in London and thus acquired through the efforts of Carl Engel for the Library of Congress at Washington, D.C. Georges de Saint-Foix, writing a long and invaluable article on Clementi in the *Musical Quarterly* of 1923, very evidently had not heard of the discovery of the Clementi manuscripts.* When the news reached him he seems to have lost no time in journeying to America and examining them. He wrote a full report in the *Revue de Musicologie* in 1924.† He found the bulk of four sym-

* M. de Saint-Foix's teacher and co-scholar, Théodore de Wyzewa, had died in 1917.

†Also printed in *Revista Musicale Italiana*, 1924.

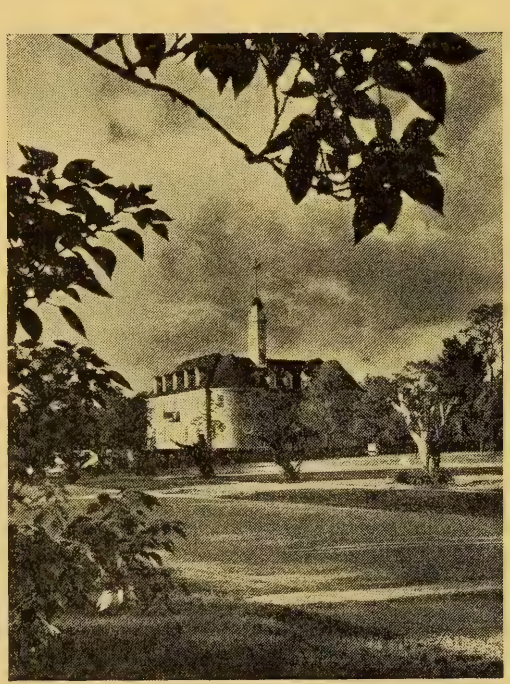
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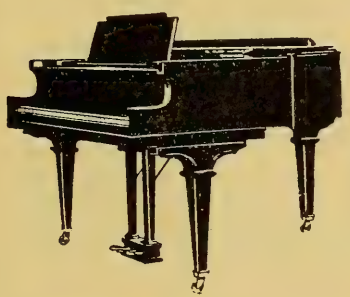
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phonies, but each of them with portions missing. The mystery of the disappearance of the manuscripts at the settlement of Clementi's estate was apparently solved. In a word, they were more than unpresentable: they were in a state of great disorder. These manuscripts, the supreme legacy to the world of an orderly and practical man of affairs, were a jumble and a chaos of sheets, according to Saint-Foix "unclassified, often undecipherable, covered with erasures, suppressions, changes." Although these symphonies must have been put into performable shape by their composer, and so performed, they were subjected to constant revision, even rewritten in different keys (the symphony here played was performed at Leipzig in 1822, transposed into the key of C major!). Saint-Foix reached the conclusion that Clementi "could never have considered one of them completed." Or in the words of Casella, contemplating the manuscripts, Clementi was "an artist perpetually unsatisfied." The previous opinion that he had written as many as twenty symphonies in his later years, based upon the frequent legend "new symphony," or "new symphonia" found in the printed programmes of London or Leipzig, is now altered. Many of these "new" symphonies were in fact old ones revised or transposed. Saint-Foix estimates ten full-length symphonies in the years of his ripest period – between 1813 and 1824. Casella considers that from 1804 he devoted all his powers to no more than six.

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The ways of the human race can at times be surprisingly deliberate. It was not until seventeen years after the discovery of the symphonies that any step was made to lift them from the world of scholarly research to the world of performance. It was none other than the musical zeal and the accomplished hands of Alfredo Casella that at last brought this about. This devoted and arduous restorer of his country's musical past has thus filled a woeful gap in the Italian symphonic succession, from which the century past had had precisely nothing at all to set beside the illustrious Germanic line. Casella, who confesses to have long nurtured a "passionate interest" in the music of Clementi, visited Washington in October, 1934, and gave a week to the study of the manuscripts. Each of the four symphonies needed some filling in, not one of them having a complete first movement. Yet all four, as Casella has pointed out, "are capable of faithful restitution." * The first, in C major, and the second, in D major, have been, under his careful ministrations, restored, performed, and published. The C major Symphony was conducted by him at the Teatro di Torino, Turin, in December, 1935. The second in D major, also after a century of silence, was heard once more when Mr. Casella conducted it at the Augusteo in Rome, in January, 1936. This Symphony can be

* *"Les Symphonies de Muzio Clementi," La Revue Musicale,* March, 1936.

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identified as one of two first performed in London in 1819 (January 1 and March 1).*

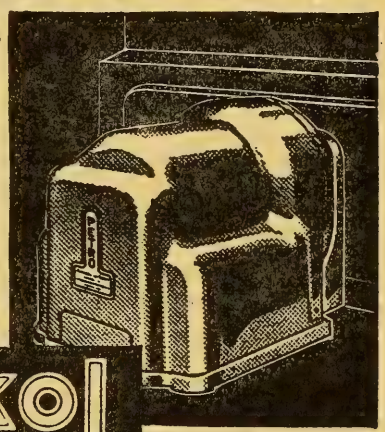
After describing the considerable piecing together involved in making the First Symphony in C major a complete whole,† Mr. Casella writes of the Second in D major: "I did not encounter the same difficulties, for Washington possesses the full manuscript, excepting the introduction and the opening of the first allegro." These missing first pages Casella identified as a fragmentary manuscript in the British Museum inscribed *"Sinfonia 4ª per Grande Orchestra"* — an introduction in D minor, leading into the beginning of the exposition, in D major. By joining the two fragments, the symphony became complete. Mr. Casella, in sharp defense of his action, attacked the statement of M. de Saint-Foix to the effect that the fragment in London "could not, as it stood, possibly have served as an introduction to this symphony." "It is worth noting," Mr. Casella retorted, "that if the vari-

*One of them was offered to the firm of Breitkopf and Härtel in Leipzig by Clementi's firm, and the description of the score in the letter tallies in the main with the Washington manuscript: the *"Larghetto cantabile* in G major" is mentioned, the *"minuetto Pastorale* in D," the *finale,* common time, in D. The Symphony was performed at Leipzig in 1822, transposed into C major.

†The first movement had to be restored from the clues of a single violin part. Of the finale there were two versions — both fragmentary. To combine them into a single whole was a perplexing puzzle.

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ous musicologists who have occupied themselves with this symphony had been endowed with a greater perspicacity, they would have easily guessed even from the bare thematic catalogue added by Saint-Foix at the end of his article in the *'Revista'* of Turin – that the missing pages of this symphony were none other than the introduction and fragment of an allegro at the British Museum. I had the pleasure of fully confirming my supposition to this effect by a visit to the Museum last May. The manuscript of this symphony, then, is complete to the last detail, and entirely ready for performance."

The first movement, as pieced together by its Italian restorer, consists of a grave introduction *andante sostenuto,* in D minor, leading into the main body of the movement *allegro vivace* in the major key. The second movement, *larghetto cantabile* in G major, presents its initial theme in the first violins, to an accompanying voice from the seconds, in triplets. In the course of the development, the composer resorts to a canon which, after eight measures of strict procedure, progresses by free imitation. The *minuetto pastorale (allegretto vivace)* is set forth with a free amplitude unwarranted by classical tradition. There are no repeats and no defined trio, but in its stead an episode (introduced by a crescendo of the timpani) closely related to the principal matter in hand.* The finale is an *allegro molto vivace (quasi*

* M. de Saint-Foix calls attention to the presence of another minuet, and the notation in Clementi's writing over the *minuetto pastorale* "abridged for another symphony in D."

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presto), its last three pages *sempre più animato e festoso,* recalling the "powerful effects" referred to in a notice of 1819.

The Third Symphony, which is unnumbered, but probably of 1824, is called the "Great National" Symphony, a curious score introducing the melody "God Save the King," worked in counterpoint. It is complete, save for part of the first movement which, according to Mr. Casella, could be easily supplied. The Fourth Symphony has no remnant of its first movement except the last page. Mr. Casella has stated his intention of comparing the Washington manuscript with the principal fragment in the British Museum — an introduction and first movement in D major. If they belong together, still another symphony can be "saved from oblivion."

This musician sums up the symphonist as here revealed: "A fundamentally classic spirit, severely trained, and the possessor of a truly exceptional constructive and polyphonic technique, Clementi in these symphonies aims visibly to renew the great classic heredity with the new aspirations of the century. And this profoundly Italian genius happily achieves this synthesis. In these works we find a new and more potent assertion of the music, at once grandiose and witty, tragic but more often serene, of his best piano sonatas."

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("Mother Goose," Five Children's Pieces)

By Joseph Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875

This suite, in its orchestral form, was first performed at the *Théâtre des Arts,* in Paris, on January 28, 1912.

The first performance of the orchestral suite in this country was at a concert of the New York Symphony Society, Walter Damrosch, conductor, in Aeolian Hall, New York, November 8, 1912. The first performance at these concerts was on December 26, 1913 (Dr. Muck, conductor), and the most recent October 26, 1934.

The orchestration follows: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, two horns, timpani, bass drum, cymbals, triangle, tam-tam, *jeu de timbres (à clavier),* xylophone, celesta, harp, and strings.

THE French conception of "Mother Goose," as this suite attests, has nothing in common with Anglo-Saxon associations of childhood jingles. Ravel may never have heard of Mrs. Goose of Boston, Mass., or of the blithe verses which she sang to her small grandson, and which her son-in-law, Thomas Fleet (as gossips have said, in desperation at her constant, raucous chanting) published as "Songs for the Nursery, or Mother Goose's Melodies for Children: printed by T. Fleet at his Printing House, Pudding Lane, 1719, Price, two coppers." Ravel's direct and acknowledged source is Charles Perrault, who pub-

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lished his *"Contes de ma mère l'oye"* * in 1697, under the name of his infant son, Perrault d'Armandcourt. These tales of "My Mother, the Goose" are eighteen in number, most of them of still earlier origin, and otherwise familiar as "Cinderella," "Red Riding Hood," "Puss in Boots," etc.

Ravel first wrote these little pieces in 1908, as a suite for piano duet, for his small friends Mimie and Jean Godebski, to whom they were duly dedicated on publication in 1910. They were publicly performed on April 20 of that year at a concert of the *Société Musicale Indépendante,* at the Salle Gaveau, Paris. The pianists were Christine Verger, aged six, and Germaine Duramy, aged ten — one may assume, in proper pigtails and pinafores.

The composer made a little ballet out of the suite for performance at the Théâtre des Arts, Paris, January 28, 1912. In addition to the movements of the present suite, there was an introductory *"Danse rouet, et scène."* Following the five tableaux there came, as an apotheosis, *"Le Jardin Féerique."* The printed cast included, besides the characters named in the titles, a Prince Charming, Countess d'Aulnoy's

* "The name was quoted by the satirist Régnier, more than a century before," says the Century Dictionary. "Queen Goosefoot (Reine Pédance), or Bertha with the great foot, or goose-foot, appears as synonymous with Mother Goose in French tales. The second day of the year is her festival, and is kept as a children's holiday."

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"Green Serpent" in person, various royal attendants, six brothers of Tom Thumb, three birds, three little Negroes, and Love.

The following description of the pieces was written by Philip Hale:

I. *Pavane of the Sleeping Beauty*. Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

II. *"Hop o' my Thumb."* Ravel has quoted in the score this passage from Perrault's tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

III. *"Laideronnette, Empress of the Pagodes."* The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language. A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (about 1655–1705) who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to

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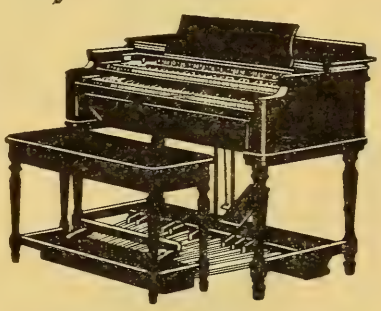
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sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch, — the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

IV. *"The Conversations of Beauty and the Beast."* Quotations from Mme. Leprince de Beaumont are given:

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes, I have, indeed, a kind heart; but I am a monster."
"There are many men more monstrous than you."
"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

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"No, Beast!"
"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. *"The Fairy Garden."* Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

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SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The first performance by the Boston Symphony Orchestra was December 9, 1881. The most recent performance in this series was May 1, 1936.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, three trombones, timpani and strings. The trombones are used only in the finale.

NOT until he was forty-three did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings

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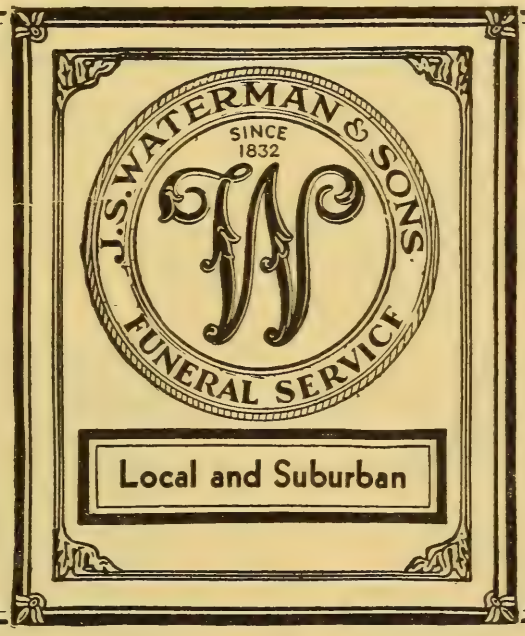
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of Brahms were apt to germinate, to expand, to lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment — with spiritual self-questioning — and with unbounded ambition. The result — a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, in advance upon all precedent — has absolutely no rival among the first-born symphonies, before or since.



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His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,* "it was an open secret among Brahms' best friends that his first symphony was practically complete. Prof. Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms ac-

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cordingly put in some softening touches. "It was at Munster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we now know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Carlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although

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Carlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich Ehrbar in Vienna. Even Florence May wrote of the "clashing dissonances of the first introduction." Respect and admiration the symphony won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

It is possible to imagine how the skeptics at a performance would have been irritated by the pointed applause of the Brahms clique, the domineering air of the openly-partisan conductor, and would have been only too ready to find the music "harsh," "abrupt," or "muddy." Any composer would be suspect who must rely upon such a pompous bag of wind as Edward Hanslick for his official critical spokesman in Vienna,

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and this defender of the faith often obscured the issue by grudging his praise of a new work.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it, "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in this orchestra's first year.

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Fourth Annual Berkshire
Symphonic Festival
SIX CONCERTS
August 1937

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7th, Saturday
8th, Sunday

Series B

12th, Thursday
14th, Saturday
15th, Sunday



At
TANGLEWOOD

In The
BERKSHIRE HILLS
OF MASSACHUSETTS

By The
Boston Symphony Orchestra

Serge Koussevitzky
Conductor

Sustaining Membership Privileges *Expire April 30th*

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Overture to Collin's Tragedy, "Coriolanus," Op. 62; XVI, *February* 19 783
BEREZOWSKY: Symphony No. 3, Op. 21**; XIX, *March* 19.... 936
BERG: Concerto for Violin and Orchestra** (LOUIS KRASNER*); XVIII, *March* 5..... 888
BERLIOZ: Fantastic Symphony, Op. 14A; XXIII, *April* 23..... 1157
BRAHMS: Symphony No. 1 in C minor, Op. 68; XXIV, *April* 30 1216
Symphony No. 2 in D major, Op. 73; XXI, *April* 9..... 1056
Symphony No. 3 in F major, Op. 90; XIV, *January* 29... 700
Symphony No. 4 in E minor, Op. 98; IX, *December* 18.. 452
Concerto for Pianoforte No. 2 in B-flat major, Op. 83 (MYRA HESS); XXI, *April* 9..... 1038
"Academic Festival" Overture, Op. 80; XXI, *April* 9..... 1033
BRUCKNER: Symphony No. 8 in C minor; XXII, *April* 16..... 1081
CASTAGNONE: Preludio Giocoso**; XII, *January* 15..... 619
CLEMENTI: Symphony in D (revised by ALFREDO CASELLA)**; VIII, *December* 4 371
(Repeated, XXIV, *April* 30)
DANIELS: Prelude, "Deep Forest" *; XXII, *April* 16..... 1101
DÉBUSSY: "La Mer," Three Orchestral Sketches; I, *October* 9.. 25
Music from "Le Martyre de Saint-Sébastien" (Mystery Play
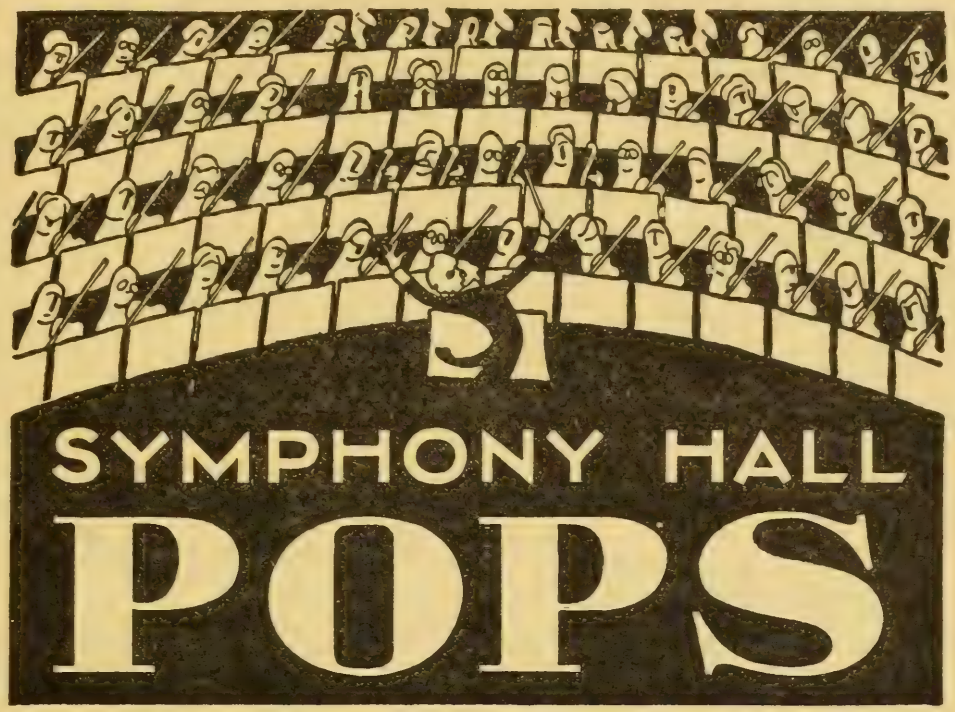
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PROCESSIONAL from "Mlada" Rimsky-Korsakov

OVERTURE to "Sakuntala" Goldmark

MINUET (for strings) Bolzoni

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FESTIVO (Tempo di Bolero) from "Historic Scenes" Sibelius

MARCHE SLAVE Tchaikovsky

TALES FROM THE VIENNA WOODS, Waltzes Strauss

THE WAY YOU LOOK TONIGHT Kern
(Orchestral paraphrase by L. CAILLET)

THE RIDE OF THE VALKYRIES Wagner

of Gabriele d'Annunzio) (The Cecilia Society; Soprano Solo: Olga Averino); X, *December* 24..... 481

Dvorák: Concerto for Violin and Orchestra in A minor, Op. 53 (Ruth Posselt*); IV, *October* 30..... 174

Concerto in B minor for Violoncello, Op. 104 (Gregor Piatigorsky); X, *December* 24..... 513

Foote: "A Night Piece," for Flute and String Orchestra (Georges Laurent); XXII, *April* 16..... 1094

Suite in E major, Op. 63, for String Orchestra; IX, *December* 18..... 425

Franck: Symphony in D minor; VI, *November* 13..... 284

"Psyche Borne Away by Zephyrs," from "Psyché," Symphonic Poem; XXIII, *April* 23..... 1132

Handel: Concerto Grosso for String Orchestra, Op. 6, No. 6 in G minor; VIII, *December* 4..... 369

Haydn: Symphony in G major No. 94 ("Surprise"); XIX, *March* 19..... 933

Symphony in B-flat, No. 102 (the Ninth of the London Series); I, *October* 9..... 7

Hindemith: Symphony, "Mathis der Maler" ("Matthias the Painter"); VII, *November* 27..... 320

d'Indy: Symphonic Variations, "Istar," Op. 42; XXIII, *April* 23 1129

Josten: Symphony in F†; VI, *November* 13..... 280

Kalinnikov: Symphony No. 1 in G minor; VII, *November* 27 343

Liadov: "From the Apocalypse," Symphonic Picture, Op. 66; XIV, *January* 29..... 689

Liszt: A Faust Symphony in Three Character Pictures (after Goethe) (The Harvard Glee Club; Tenor Solo: Rulon Y. Robison); III, *October* 23..... 134

MacDowell: Concerto for Pianoforte and Orchestra, No. 2, in D minor, Op. 23 (Howard Goding*); IX, *December* 18..... 432

Mahler: "Das Lied von der Erde" ("The Song of the Earth") for Tenor, Contralto, and Orchestra (Maria Ranzow* and Paul Althouse); V, *November* 6..... 216

Malipiero: Concerto for Piano and Orchestra** (Dimitri Mitropoulos playing the piano part); XIII, *January* 22 667

Mendelssohn: Concerto for Violin in E minor, Op. 64 (Jascha Heifetz); XIV, *January* 29..... 710

Scherzo in G minor from the Octet, Op. 20 (arranged for orchestra by the composer); VI, *November* 13..... 276

Messiaen: "Les Offrandes oubliées" ("The Forgotten Sacrifice"),** Méditation Symphonique; II, *October* 16... 68

Mozart: Symphony in A major (Koechel No. 201)*; II, *October* 16..... 59

Symphony in C major, No. 34 (Koechel No. 338); V, *November* 6 211
Symphony in D major (Koechel No. 504); XV, *February* 5 754
Symphony in E-flat major (Koechel No. 543); XX, *March* 25 992
Serenade in D major (Koechel No. 320)*; XVII, *February* 26 840
PROKOFIEFF: Third Concerto for Pianoforte, Op. 26 (SERGE PROKOFIEFF); XV, *February* 5 762
Scythian Suite, "Ala and Lolli," Op. 20; XV, *February* 5 765
March and Scherzo from the Opera, "The Love for Three Oranges"; XV, *February* 5 759
PURCELL: Prelude and Final Air of Dido, "When I am laid in earth," from the Opera "Dido and Æneas" (arranged for String Orchestra by Mitropoulos)**; XII, *January* 15 590
RAVEL: Rapsodie Espagnole; XIII, *January* 22 671
"Ma Mère L'Oye"; XXIV, *April* 30 1209
RESPIGHI: Toccata for Piano and Orchestra (Dimitri Mitropoulos playing the piano part)**; XII, *January* 15 .. 620
RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35; XI, *January* 1 565
Suite from the Opera, "The Fairy Tale of Tsar Saltan" (after Pushkin); XVI, *February* 19 804
Introduction and March from the Opera, "The Golden Cock" (after Pushkin); XVI, *February* 19 816
ROUSSEL: Rapsodie Flamande**; XXIII, *April* 23 1138
SATIE: "Gymnopédies" (orchestrated by Débussy); VI, *November* 13 266
SCHUMANN: Symphony No. 2 in C major, Op. 61; XIII, *January* 22 648
Symphony No. 4 in D minor, Op. 120; IV, *October* 30 ... 180
SHAPORIN: Symphony in C minor for Chorus and Orchestra, Op. 11** (CECILIA SOCIETY); XVII, *February* 26 856
SIBELIUS: Symphony No. 5 in E-flat major, Op. 82; II, *October* 16 86
Symphony No. 7 (in one movement), Op. 105; XIX, *March* 19 958
"Finlandia," Symphonic Poem, Op. 26; XIX, *March* 19 .. 967
"The Swan of Tuonela," Legend from the "Kalevala," Op. 22, No. 3; XIX, *March* 19 964
JOHANN STRAUSS: "By the Beautiful Blue Danube," Waltzes, Op. 314*; XXII, *April* 16 1104
STRAUSS: "Also Sprach Zarathustra," Tone Poem, Op. 30 (freely after Friedrich Nietzsche); XVIII, *March* 5 913

"Don Juan," Tone Poem (after Lenau), Op. 20; II, *October* 16 80
Dance of the Seven Veils from the Opera, "Salome"; XIV, *January* 29 714
STRAVINSKY: Divertimento from "Le Baiser de la Fée," Allegorical Ballet**; IV, *October* 30 163
TCHAIKOVSKY: Symphony No. 6 in B minor, "Pathetic," Op. 74; XI, *January* 1 535
Letter Scene from "Eugene Oniegin," Lyrical Scenes (after Pushkin)* (OLGA AVERINO); XVI, *February* 19 810
VIVALDI: "La Primavera" ("Spring") Concerto No. 1 from "The Four Seasons" (Edited by Bernardino Molinari)*; VI, *November* 13 259
WAGNER: A Faust Overture; III, *October* 23 116
Overture to "Tannhäuser"; VIII, *December* 4 404
"A Siegfried Idyl"; VIII, *December* 4 398
"Forest Murmurs," from "Siegfried"; VIII, *December* 4 ... 401
WEBER: Overture to "Oberon"; XVII, *February* 26 837

SUMMARY

These composers were represented at the Friday and Saturday concerts for the first time: RICCARDO CASTAGNONE, MUZIO CLEMENTI, OLIVIER MESSIAEN, YURI SHAPORIN.

BACH, J. S.	4	MAHLER	1
BEETHOVEN	5	MALIPIERO	1
BEREZOWSKY	1	MENDELSSOHN	2
BERG	1	MESSIAEN	1
BERLIOZ	1	MOZART	5
BRAHMS	6	PROKOFIEFF	3
BRUCKNER	1	PURCELL	1
CASTAGNONE	1	RAVEL	2
CLEMENTI	1*	RESPIGHI	1
DANIELS	1	RIMSKY-KORSAKOV	3
DÉBUSSY	2	ROUSSEL	1
DVORÁK	2	SATIE	1
FOOTE	2	SCHUMANN	2
FRANCK	2	SHAPORIN	1
HANDEL	1	SIBELIUS	4
HAYDN	2	STRAUSS, JOHANN	1
HINDEMITH	1	STRAUSS, RICHARD	3
D'INDY	1	STRAVINSKY	1
JOSTEN	1	TCHAIKOVSKY	2
KALINNIKOV	1	VIVALDI	1
LIADOV	1	WAGNER	4
LISZT	1	WEBER	1
MACDOWELL	1		82

* Clementi's Symphony was repeated.

ORCHESTRAL WORKS PERFORMED FOR THE FIRST TIME ANYWHERE

JOSTEN:	Symphony in F

OTHER WORKS PERFORMED IN BOSTON FOR THE FIRST TIME

BACH:	Prelude and Fugue in B minor for Organ (transcribed for orchestra by Mitropoulos)
	Toccata in C major for Organ (orchestrated by Leo Weiner)
BEREZOWSKY:	Symphony No. 3, Op. 21
BERG:	Concerto for Violin and Orchestra
CASTAGNONE:	Preludio Giocoso
CLEMENTI:	Symphony in D (revised by Alfredo Casella)
MALIPIERO:	Concerto for Piano and Orchestra
MESSIAEN:	"Les Offrandes oubliées"
PURCELL:	Prelude and Final Air of Dido, from "Dido and Æneas" (arranged for string orchestra by Mitropoulos)
RESPIGHI:	Toccata for Piano and Orchestra
ROUSSEL:	Rapsodie Flamande
SHAPORIN:	Symphony in C minor, for Chorus and Orchestra, Op. 11
STRAVINSKY:	Divertimento from "Le Baiser de la Fée"

OTHER WORKS PERFORMED FOR THE FIRST TIME AT THESE CONCERTS

BEETHOVEN:	String Quartet in C-sharp minor, Op. 131 (performed by the string orchestra)
DANIELS:	Prelude, "Deep Forest"
MOZART:	Symphony in A major, K. No. 201
	Serenade in D major, K. No. 320
STRAUSS, J.:	"By the Beautiful Blue Danube," Waltzes, Op. 314
VIVALDI:	"La Primavera," Concerto No. 1 from "The Four Seasons"

THE FOLLOWING ARTISTS HAVE APPEARED AS SOLOISTS THIS SEASON

PAGE

ALTHOUSE, PAUL, tenor (Mahler's "Song of the Earth"), *November* 6

AVERINO, OLGA, soprano (Débussy's "Martyrdom of St. Sebastian") *December* 24; (Tchaikovsky's "Letter Scene" from "Eugene Oniegin") *February* 19

GODING*, HOWARD, piano (MacDowell's Piano Concerto No. 2), *December* 18. Sketch 440

HEIFETZ, JASCHA, violin (Mendelssohn's Concerto), *January* 29. Sketch 713

HESS, MYRA, piano (Brahms' Concerto No. 2), *April* 9. Sketch 1054

KRASNER*, LOUIS, violin (Berg's Concerto), *March* 5

MITROPOULOS, DIMITRI, piano (Respighi's Toccata for Piano and Orchestra), *January* 15; (Malipiero's Concerto), *January* 22. Sketch 589

PIATIGORSKY, GREGOR, violoncello (Dvořák's Concerto), *December* 24. Sketch 512

POSSELT*, RUTH, violin (Dvořák's Concerto), *October* 30. Sketch 179

PROKOFIEFF, SERGE, piano (Prokofieff's Concerto No. 3), *February* 5. Sketch 737

RANZOW*, MARIA, contralto (Mahler's "Song of the Earth"), *November* 6

ROBISON, RULON Y., tenor (Liszt's "Faust" Symphony), *October* 23

THE FOLLOWING HAVE ASSISTED IN PERFORMANCES

Chorus: CECILIA SOCIETY, ARTHUR FIEDLER, Conductor (Debussy's "Martyrdom of St. Sebastian"; Shaporin's Symphony in C minor)

Flute: GEORGES LAURENT† (Bach's Brandenburg Concerto No. 2; Foote's "A Night Piece")

English Horn: LOUIS SPEYER† (Sibelius' "The Swan of Tuonela")

Violin: RICHARD BURGIN† (Bach's Brandenburg Concerto No. 2)

Oboe: FERNAND GILLET† (Bach's Brandenburg Concerto No. 2)

Trumpet: GEORGES MAGER† (Bach's Brandenburg Concerto No. 2)

GUEST CONDUCTORS

DIMITRI MITROPOULOS, *January* 15–16: Purcell, Prelude and Final Air of Dido, from "Dido and Æneas"; Beethoven, String Quartet, Op. 131; Respighi, Toccata for Piano and Orchestra; Castagnone, "Preludio Giocoso."

January 22–23: Bach-Mitropoulos, Prelude and Fugue in B minor for Organ; Schumann, Symphony No. 2; Malipiero, Concerto for Piano and Orchestra; Ravel, "Rapsodie Espagnole."

WERNER JOSTEN conducted his Symphony in F, *November* 13–14.

NICOLAI BEREZOWSKY conducted his Symphony No. 3, *March* 19.

RICHARD BURGIN, as assistant conductor, conducted at the concerts of *November* 27–28 and *February* 26–27.

BURK, J. N.	"Wagner's 'Glance' Motive in the Two Faust Scores"	128
	"The Two Versions of Schumann's D minor Symphony"	188
	"Tchaikovsky and Balakirev"	544
	"Schumann and Wagner in Dresden"	664
	"The Pushkin Centenary"	792
BURKHARD, ARTHUR	"The Isenheim Altar of Matthias Grünewald"	331
DREYFUS, SYLVIA G.	"Notes on Conducting (Conversations with Koussevitzky)"	338
MALHERBE, HENRY	"The Debussy of 'St. Sebastian'"	508
PRICE, LUCIEN	"Gentlemen of the Orchestra"	98
	"Saga of Sibelius"	942
REICH, WILLI	"Alban Berg's Violin Concerto"	908
SIMMONS, ERNEST J.	"Pushkin"	794
SINCLAIR, UPTON	"MacDowell"	442
SKETCHES OF COMPOSERS:	Muzio Clementi	390
	Franz Liszt	111
	Serge Prokofieff	737
	Henry Purcell	598
	Sergei Rachmaninoff	559

PROGRAMMES OF THE MONDAY EVENING AND TUESDAY AFTERNOON SERIES BY THE BOSTON SYMPHONY ORCHESTRA, SEASON 1936–1937

Six symphony concerts were given in Symphony Hall on Monday evenings, DR. KOUSSEVITZKY, *conductor* (DIMITRI MITROPOULOS, *guest conductor,* January 18; RICHARD BURGIN conducted February 22):

1936. October 19. HAYDN, Symphony in B-flat No. 102; DEBUSSY, "La Mer," Three Orchestral Sketches; SIBELIUS, Symphony No. 5 in E-flat major, Op. 82.

November 30. MOZART, Symphony in C major, No. 34 (K. No. 338); SOWERBY, Concerto for Piano and Orchestra No. 2 in E major† (JOSEPH BRINKMAN*); FRANCK, Symphony in D minor.

1937. January 18. PURCELL, Prelude and Final Air, from the Opera "Dido and Aeneas"; BEETHOVEN, String Quartet in C-sharp minor, Op. 131; SCHUMANN, Concerto for Violoncello and Orchestra in A minor, Op. 129 (GASPAR CASSADO*); CASELLA, Second Suite from "La Donna Serpente."

February 8. LIADOV, "From the Apocalypse," Symphonic Picture, Op. 66; BRAHMS, Symphony No. 3 in F major, Op. 90; WAGNER, Prelude to "Lohengrin," "Forest Murmurs," from "Siegfried" (Act II), Overture to "Tannhäuser."

February 22. WEBER, Overture to "Oberon"; BEETHOVEN, Concerto for Pianoforte in C minor, No. 3, Op. 37 (HAROLD BAUER); RIMSKY-KORSAKOV, Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35.

April 12. BEETHOVEN, Symphony No. 2 in D major, Op. 36; TCHAIKOVSKY, Symphony No. 4 in F minor, Op. 36.

Six symphony concerts were given in Symphony Hall on Tuesday afternoons, DR. KOUSSEVITZKY, *conductor*:

1936. November 3. BERLIOZ, Overture, "The Roman Carnival," Op. 9; SCHUBERT, Symphony in B minor ("Unfinished"); BEETHOVEN, Symphony No. 5 in C minor, Op. 67.

December 22. WEBER, Overture to "Oberon"; SCHUMANN, Symphony No. 4 in D minor, Op. 120; WAGNER, "A Siegfried Idyl," "Forest Murmurs" from "Siegfried," Overture to "Tannhäuser."

1937. February 2. MENDELSSOHN, Overture, "The Hebrides" ("Fingal's Cave"), Op. 26, Symphony in A major, "Italian," Op. 90; TCHAIKOVSKY, Symphony No. 4 in F minor, Op. 36.

March 16. GRIEG, Suite No. 1 from the Incidental Music to Ibsen's "Peer Gynt"; LISZT, "Gretchen," Second Movement from "A Faust Symphony"; BRAHMS, Symphony No. 4 in E minor, Op. 98.

April 6. FRANCK, Symphony in D minor; RIMSKY-KORSAKOV, Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35.

April 27. MOUSSORGSKY, Prelude to "Khovanstchina"; DEBUSSY, "Prélude à l'Après-midi d'un Faune"; SIBELIUS, "The Swan of Tuonela" (English Horn solo: LOUIS SPEYER†), "Finlandia," Symphonic Poem, Op. 26; STRAUSS, "Also Sprach Zarathustra," Tone Poem, Op. 30.

CONCERTS IN OTHER CITIES

8 Concerts in Sanders Theatre, Harvard University, Cambridge, Mass., on Thursday evenings — October 15, November 5, November 26, December 17, January 14, February 18, March 18, April 22.

5 Concerts in the Metropolitan Theatre, Providence, R.I., on Tuesday evenings — October 27, November 24, January 26, March 2, April 20.

10 Concerts in Carnegie Hall, New York, N.Y. (5 evenings and 5 Saturday afternoons) — November 19–21, January 7–9, February 12–13, March 11–13, April 1–3.

5 Concerts in the Academy of Music, Brooklyn, N.Y., on Friday evenings — November 20, January 8, (Thursday Evening) February 11, March 12, April 2.

Western Tour, December 7 to 13 inclusive: Concerts in Rochester, N.Y., Buffalo, N.Y., Detroit, Mich., Ann Arbor (University of Michigan), Toledo, Ohio, Pittsburgh, Pa. (2).

Miscellaneous Concerts: November 10, Springfield, Mass.; November 17 and January 6, Hartford, Conn.; November 18 and March 10, New Haven, Conn. (Yale University); January 5, Hanover, N.H. (Dartmouth College); March 9, Northampton, Mass. (Smith College); March 30, New Brunswick, N.J. (Rutgers University); March 31, Philadelphia, Pa.; April 14, Worcester, Mass.

PENSION FUND CONCERTS (74th and 75th)

February 10, 1937. Carnegie Hall, New York. MENDELSSOHN, Symphony in A major, "Italian," Op. 90, and Concerto for Violin in E minor, Op. 64 (JASCHA HEIFETZ); TCHAIKOVSKY, Symphony No. 4 in F minor, Op. 36.

March 26, 1937. BACH: "Passion According to St. Matthew" (HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY — G. WALLACE WOODWORTH, *Conductor;* JEANNETTE VREELAND, *Soprano;* KATHRYN MEISLE, *Contralto;* JOHN PRIEBE, *Tenor;* KEITH FALKNER, *Bass;* FRITZ LECHNER, *Bass;* Dr. ERNST VICTOR WOLFF, *Harpsichord;* CARL WEINRICH, *Organ;* RICHARD BURGIN†, *Violin;* JULIUS THEODOROWICZ†, *Violin;* GEORGES LAURENT†, *Flute;* LOUIS SPEYER† and HENRY STANISLAUS†, *English Horns;* LOUIS SPEYER† and JEAN DEVERGIE†, *Oboi d'amore;* ALFRED ZIGHERA†, *Viola da Gamba.*

MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The Third Annual Meeting of the Friends of the Boston Symphony Orchestra was held in Symphony Hall on December 3, 1936, at four o'clock. Mr. Edward A. Taft, Chairman, presided; and there was an address by Mr. Jerome D. Greene, Director of the Harvard Tercentenary Celebration. Serge Koussevitzky and the Orchestra performed Haydn's Symphony in B-flat major, No. 102. Tea was served in the First Balcony Gallery, where there was also a private view of paintings and tapestries loaned by the Honorable Alvan T. Fuller.

The Orchestra played, Dr. Koussevitzky conducting, at the opening meeting of the Community Fund Campaign of Boston, at Symphony Hall, Monday Evening, January 25.

HARVARD TERCENTENARY CONCERTS

Three concerts were given by the Boston Symphony Orchestra, SERGE KOUSSEVITZKY, *conductor,* as part of the celebration of the 300th anniversary of Harvard College:

I. Symphony Hall, Wednesday evening, September 16: BRAHMS, Academic Festival Overture, Op. 80; HILL, Two movements from the Sinfonietta for String

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Orchestra, Op. 40a; RAVEL, "Daphnis et Chloé," Ballet: Orchestral excerpts, Second Suite; BEETHOVEN, Symphony No. 5 in C minor, Op. 67.

II. Sanders Theatre, Thursday afternoon, September 17 (In Memoriam Henry Lee Higginson): BACH, Suite No. 2 in B minor, for Flute and Strings; HAYDN, Symphony in G major, No. 88 (B. & H. No. 13); MOZART, Symphony in E-flat (K. No. 543).

III. Symphony Hall, Friday evening, September 18 (assisted by the Tercentenary Chorus): BACH, Final Chorus from the "Passion according to St. Matthew" ("Around Thy Tomb here sit we weeping"); VIVALDI, Concerto in D minor for Orchestra with Organ; BRAHMS, Chorus from "A German Requiem," Op. 53 ("Behold, all flesh is as the grass"); BRAHMS, Variations on a Theme by Haydn, Op. 56a; BACH, Three Choruses from the Mass in B minor (Et incarnatus," "Crucifixus," "Cum sancto spiritu"); FAIR HARVARD (arranged for Chorus and Orchestra by Serge Koussevitzky).

BERKSHIRE SYMPHONIC FESTIVAL

The Berkshire Symphonic Festival for the year 1936 consisted of three concerts by the Boston Symphony Orchestra, Serge Koussevitzky conducting. The concerts were given at Holmwood, between Lenox and Stockbridge, Mass. The programmes were as follows:

Thursday evening, August 13: BACH-SCHÖNBERG, Chorale Prelude, "Komm Gott, Schöpfer, Heiliger Geist"; BEETHOVEN, Overture to Goethe's "Egmont"; BEETHOVEN, Symphony No. 7 in A major; SIBELIUS, Symphony No. 2 in D major.

Saturday afternoon, August 15: HANDEL, "Larghetto" from the Concerto Grosso for String Orchestra, Op. 6, No. 12; MOUSSORGSKY, Prelude to "Khovanstchina"; DEBUSSY, Prelude to "The Afternoon of a Faun"; RIMSKY-KORSAKOV, Capriccio Espagnol, Op. 34; BRAHMS, Symphony No. 2 in D major.

Kathrine Roquemore

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Sunday evening, August 16: MENDELSSOHN, Symphony in A major, "Italian"; WAGNER, Prelude to "Lohengrin"; WAGNER, Prelude to "Die Meistersinger von Nürnberg"; TCHAIKOVSKY, Symphony No. 5, in E minor.

COLLECTIONS SHOWN DURING THE SEASON

Manuscripts, letters, and autographed photographs of composers whose works were played in the course of the season were shown, at each concert, in the Balcony Gallery. The following collections were also shown: Drawings of the members of the Orchestra by Gerome Brush; paintings by Frederick E. Lowell; English paintings from the collection of the Hon. Alvan T. Fuller; works from the MacDowell Colony for the MacDowell Anniversary; musical prints from the collection of Mr. Donald B. Willson; paintings by members of the Guild of Boston Artists; sculpture and drawings by George Demetrios; the collection of Boaz Piller.

BROADCAST

The first portions of the following concerts through the season were broadcast over a national network as a sustaining programme of the National Broadcasting Company: November 19, Carnegie Hall, New York; November 26, Sanders Theatre, Cambridge, Mass.; December 17, Sanders Theatre; January 7, Carnegie Hall, New York; January 14, Sanders Theatre; February 11, Academy of Music, Brooklyn; March 11, Carnegie Hall, New York; March 25, Symphony Hall; March 26, Symphony Hall; April 1, Carnegie Hall, New York; April 22, Sanders Theatre.



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NOTICE

To Owners of Season Tickets

A renewal card has been mailed to you with a request that it be signed and returned by May the 1st.

If you have not returned your card, will you please inform the Season Ticket Office today. This will protect your seats and eliminate the expense and delay of a second notice.

To Prospective Owners of Season Tickets

Your attention is called to the index on pages 1222–1235. This gives an idea of the range of the Boston Symphony concerts, the importance of a season's repertory in the world of musical performance, and the assisting artists who appear with the Orchestra.

The list of works performed at the Monday and Tuesday series will be found on pages 1231–1232.

For further information you are invited to inquire at the subscription office.

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Danse Debussy-Ravel
Daphnis et Chloé — Suite No. 2 Ravel
Frühlingsstimmen — Waltzes (Voices of Spring) Strauss
Gymnopédie No. 1 Erik Satie–Debussy
Love for Three Oranges — Scherzo and March Prokofieff
Ma Mère L'Oye (Mother Goose) Ravel
Petrouchka Suite Stravinsky
Pictures at an Exhibition Moussorgsky-Ravel
Sarabande Debussy-Ravel
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 6 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
Rosamunde — Ballet Music Schubert
La Valse Ravel
Wiener Blut — Waltzes (Vienna Blood) Strauss
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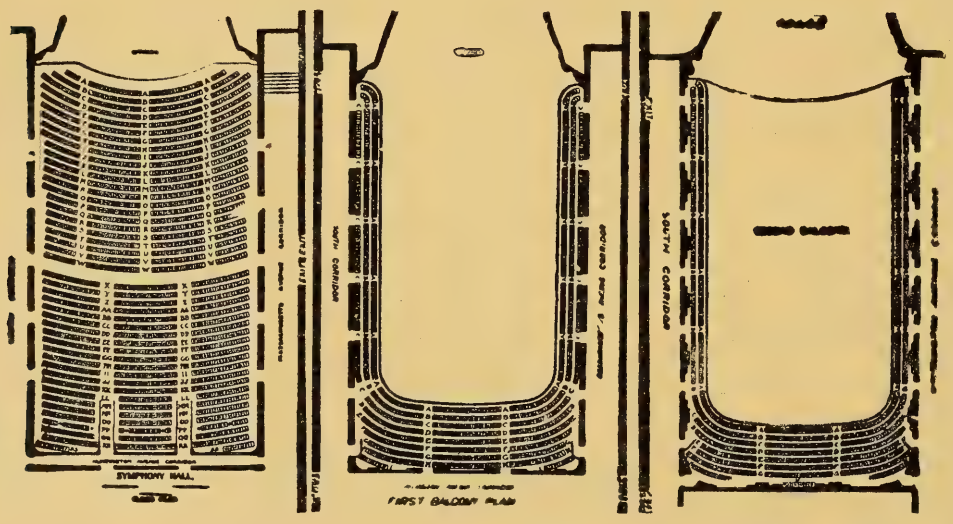
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KASSMAN, N.
CHERKASSKY, P.
EISLER, D.
THEODOROWICZ, J.

HANSEN, E.
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FEDOROVSKY, P.
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LEIBOVICI, J.
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LEVEEN, P.
KRIPS, A.

KNUDSON, C.
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BLADET, G.
AMERENA, P.

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GILLET, F.
DEVERGIE, J.
STANISLAUS, H.

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POLATSCHEK, V.
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PANENKA, E.
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Eb Clarinet
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SYMPHONY HALL, BOSTON

Friday, *March 26, 1937, at 4:30 and 8:15*

The Passion According to St. Matthew

NOTICE

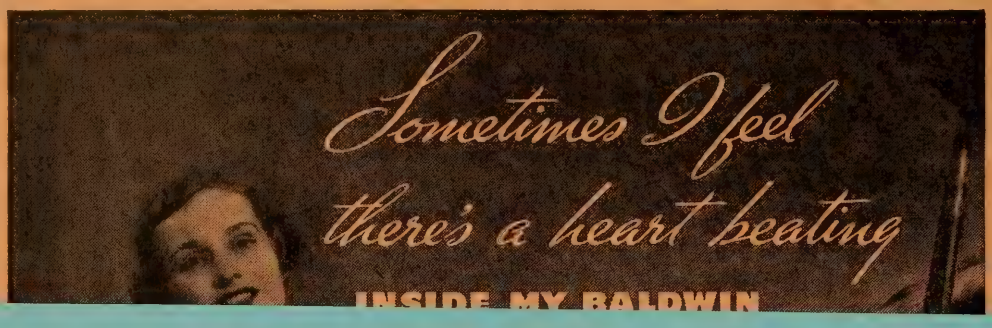
By courtesy of all those taking part in this Pension Fund concert, the RCA Manufacturing Company will make Victor records of the present performance of Bach's St. Matthew Passion. This will be the first complete recording of the work.

The audience is requested to refrain from applause between numbers and to minimize any sounds which might interfere with the success of the records.

LOUIS SPEYER *and*
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Friday, *March 26, 1937, at 4:30 and 8:15*

The Passion According to St. Matthew
(JOHANN SEBASTIAN BACH)

Seventy-fifth concert for the benefit of the orchestra's

PENSION FUND

by the

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

WITH THE ASSISTANCE OF THE

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LOUIS SPEYER *and* JEAN DEVERGIE (*Oboi d' Amore*)

(*Maendler Harpsichord*)

FACTS ABOUT
THE
PENSION FUND

In 1903 there was founded by the members of the Boston Symphony Orchestra the first orchestral pension institution in the United States. Active in this organization were the members themselves, encouraged and assisted by Wilhelm Gericke, Henry L. Higginson and Frederick P. Cabot.

In the past thirty-four years, the accumulations in this Fund from gifts, legacies and other sources have amounted to somewhat over $200,000, and last year more than $20,000 was distributed among seventy-four retired members of the Orchestra or their widows. The sums available for distribution as pensions are derived from the income of the Pension Fund investments, from the dues of the members of the Orchestra themselves, and from the proceeds of special Pension Fund Concerts.

The importance and in fact the necessity to the Pension Institution of procuring every year through one source or another sufficient cash to meet the current requirements of outstanding pensions is obvious. And those who are interested in the fortunes of the Orchestra and in providing the protection of pensions for its retired players are reminded of the opportunity to contribute either toward current pension requirements or through bequests to the Pension Institution.

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THE PASSION ACCORDING TO ST. MATTHEW

PART I

PROLOGUE

DOUBLE CHORUS

Come, ye Daughters, share my anguish.
See Him! Whom? The Bridegroom see:
See Him! How? So like a lamb;
See it? What? His love untold!
Look! Look where? on our offense!
Look on Him, betrayed and sold,
On the cruel cross to languish.

CHORALE

Angelic Choir.

O Lamb of God most holy,
Who on the cross did languish;
O Saviour, meek and lowly,
Who suffered bitter anguish,
The sins of man Thou bearest,
Our ev'ry grief Thou sharest,
Have mercy on us, O Jesu.

THE ANNOUNCEMENT OF THE PASSION

RECITATIVE (*Tenor and Bass*)

Evangelist. When Jesus had finished all these sayings, He said to His Disciples:

Jesus. Ye know that after two days is the Passover, and the Son of Man is betrayed to be crucified.

CHORALE

O blessed Jesu, how hast thou offended,
That now on Thee such judgment has descended?
Of what misdeed hast Thou to make confession?
Of what transgression?

THE RULERS CONSPIRE AGAINST CHRIST

RECITATIVE (*Tenor*)

Evangelist. Then assembled the chief priests and the scribes together and the elders of the people unto the palace of the high priest, who was called Caiaphas; and they consulted how they Jesus by craft might take and kill Him. They said, however:—

DOUBLE CHORUS

Priests, Scribes and Elders. Not upon the feast, for fear there may be an uproar among the people.

THE ANOINTING AT BETHANY

RECITATIVE (*Tenor*)

Evangelist. Now when Jesus was in Bethany, in the house of Simon the leper, there came to Him a woman, who had a box of precious ointment, and pour'd it on His head, as He reclined at meat. But when His disciples saw it, they had indignation, and said:

CHORUS

Disciples. Wherefore wilt thou be so wasteful? For this ointment could be sold for much and to the poor be given.

RECITATIVE (*Tenor and Bass*)

Evangelist. And Jesus, perceiving it, said unto them:

Jesus. Why trouble ye the woman? for she has wrought a good work upon Me. For ye have the poor always with you, but Me ye have not always. For in that she hath poured this ointment on My Body, she did it for my burial. Verily I say unto you, Wheresoever this Gospel shall be preached in the whole world, there shall also this, that this woman hath done, be told of her for a memorial.

RECITATIVE (*Alto*)

Thou dear Redeemer, Thou, if Thy disciples murmur loudly against this woman here, who fain with ointment dear, would bury Thee devoutly; these humble tears, at least, allow, with which my weeping eyes run o'er, their water on Thy head to pour.

ARIA (*Alto*)

Grief and pain rend the guilty heart in twain. Fall, ye drops, fall faster, Freely from mine eyes like rain, Grateful balm to my dear Master, To my Jesus dear, my Master.

THE TREASON OF JUDAS

RECITATIVE (*Tenor and Bass*)

Evangelist. Then one of the twelve disciples, whose name was Judas Iscariot, went unto the chief priests, and said:

Judas. Now what will you give me, if I to you betray Him?

Evangelist. And they offered him thirty silver pieces. And from that time sought he opportunity, that he might betray Him.

ARIA (*Soprano*)

Only bleed, Thou dearest heart! Ah! a child of Thine upbringing, To Thy breast for nurture clinging, Coiling there, the snake accursed Stings where it was fondly nursed.

THE PREPARATION OF THE PASSOVER

RECITATIVE (*Tenor*)

Evangelist. Now on the first day of the unleaven'd bread came the disciples to Jesus, and said unto Him:

CHORUS

Disciples. Where wilt Thou that we prepare for Thee to eat the Passover?

RECITATIVE (*Tenor and Bass*)

Evangelist. He said:

Jesus. Go ye into the city to such a man, and say to him: The Master saith to thee: My time is at hand; I will keep the Passover at thy house with My disciples.

Evangelist. The disciples did as Jesus had appointed, and made ready the Passover.

THE LAST SUPPER

Evangelist. And when evening came, He sat down with the twelve and as they did eat, He said:

Jesus. Verily, I say unto you that one of you shall betray Me.

Evangelist. And they grew exceeding sad, and they began, ev'ry one of them to say unto Him:

CHORUS

Disciples. Lord, is it I?

CHORALE

The sorrows Thou art bearing,
With none their burdens sharing,
On me they ought to fall.
The torture Thou art feeling,
Thy patient love revealing,
'Tis I that should endure it all.

RECITATIVE (*Tenor and Bass*)

Evangelist. He answered them, and said:

Jesus. He that dippeth his hand with Me in the dish, the same shall betray Me. The Son of Man goeth as it is written of Him: but woe unto that man by whom the Son of Man is betrayed: It had been good for that man, if he had not been born.

Evangelist. Then answered Judas, he that betrayed Him, and said:

Judas. Lord, is it I?

Evangelist. He said unto him:

Jesus. Thou hast said.

THE INSTITUTION OF THE EUCHARIST

Evangelist. And as they were eating, Jesus took bread, blessed it, and brake it, and gave it to His disciples, and said:

Jesus. Take, eat, this is My Body.

Evangelist. And He took the cup and gave thanks, and gave it to them and said:

Jesus. Drink ye all of it; This is My Blood of the New Testament, which is shed for many, for the remission of sins. I say to you, I will not drink henceforth of this fruit of the vine, until that day when I drank it new with you in My Father's kingdom.

RECITATIVE (*Soprano*)

Although my heart in tears doth swim,
That we as soon must part with Him,
Yet, in His testament we all rejoice
His flesh and blood (O gift how choice!)
Doth He bequeath into my hand.
As in the world He loved His own here living,
Nor could be unforgiving,
He loves them still unto the end.

ARIA (*Soprano*)

Never will my heart refuse Thee,
Dwell in me, my Life, my All!
Evermore in Thee I'll lose me
If for Thee the world be small,
Thou to me art more than all,
More than worlds, my Heaven, my All.

AT THE MOUNT OF OLIVES

RECITATIVE (*Tenor and Bass*)

Evangelist. And when they had sung a hymn of praise together, they went out into the Mount of Olives. Then said Jesus unto them:

Jesus. All ye shall be offended because of Me this night, for it is written, I will smite the shepherd, and the sheep of the flock shall be scattered abroad. But after I am risen again, I will go before you into Galilee.

CHORALE

Acknowledge me, my keeper,
My Shepherd, make me Thine,
Thy fount of love is deeper,
Than deepest need of mine.
Thy love full oft hath fed me
With milk and angel's food;
Thy spirit still hath led me
The way of heavenly good.

PETER'S DENIAL FORETOLD BY CHRIST

RECITATIVE (*Tenor and Bass*)

Evangelist. Peter then answered, and said unto Him:

Peter. Tho' all men be offended because of Thee, yet I, Lord, will never be offended.

Evangelist. Jesus said unto him:

Jesus. Truly, I say to thee, this very night, before the cock crow, thou shalt deny Me thrice.

Evangelist. Peter said unto Him:

Peter. Though I should have to die with Thee, yet will I never deny Thee.

Evangelist. And likewise said also all the disciples.

CHORALE

Here will I stay beside Thee,
Lord, do not me disdain!
Whatever woe betide Thee,
Here steadfast I remain.
When bitter pain shall hold Thee
In agony opprest,
Then, then will I enfold Thee
Within my loving breast!

THE AGONY IN THE GARDEN

RECITATIVE (*Tenor and Bass*)

Evangelist. Then came Jesus with them unto a place called Gethsemane, and said to the disciples:

Jesus. Sit ye here, while I go yonder and pray.

Evangelist. And He took with Him Peter, and the two sons of Zebedee, and began to be sorrowful and very heavy. Then said Jesus to them:

Jesus. My soul is exceeding sorrowful, e'en unto death; tarry ye here, and watch with Me.

SOLO (*Tenor*) WITH CHORUS

O grief! Here throbs the racked and bleeding heart.
It sinks away; how pale His countenance!
Before the judge He must appear;
No comfort, ah! no helper near!
Yea, all the pains of Hell assail Him,
Nor will His innocence avail Him!
Ah! could my love for Thee avail,
Thy pain to mitigate, or share it,
Or could I only help Thee bear it,
How gladly so dear a task I'd hail!

CHORUS

Why must Thou suffer all these pangs of sorrow?
Ah! From my sins they all their sting do borrow!
Mine, ah! Lord Jesus, mine the guilt,
I own it:
Must Thou atone it?

SOLO (*Tenor*) WITH CHORUS

I would beside my Lord be watching
For my sake He to die will undertake
His sorrows are my joy, my glory.

The Believers

So slumber shall our sins befall!
And so for us their piteous story
Is bitter, yet how sweet withal!

CHRIST'S PRAYER IN THE GARDEN

RECITATIVE (*Tenor and Bass*)

Evangelist. And He went a little farther, and fell down upon His face, and prayed, and said:

Jesus. My Father, if it be possible, let this cup pass from Me; nevertheless not as I will, but as Thou wilt.

RECITATIVE (*Bass*)

The Saviour falls before His Father kneeling, Thereby he raiseth me and all From Adam's fall, The wondrous grace of God revealing. Prepared is He, The cup, though death so bitter be, To drink (and with the sins of all the world that cup is filled. Ah! loathsome sink!) For so the loving Father willed.

ARIA (*Bass*)

Gladly will I, all resigning,
Cross nor bitter cup declining,
Drink, in my Redeemer's name.
For His mouth,
That with milk and honey floweth,
To the dregs
Sweeter made this cup of shame,
Tasting first what He bestoweth.

RECITATIVE (*Tenor and Bass*)

Evangelist. And He came to the disciples and found them sleeping and said unto Peter:

Jesus. What, could ye not watch with Me one hour? Watch and pray, that ye enter not into temptation. The Spirit indeed is willing, but the flesh is weak.

Evangelist. He went away a second time, prayed, and said:

Jesus. My Father, if this cup may not pass away from Me, except I drink it, Thy will be done.

CHORALE

Now may the will of God be done!
His will I would not alter.
His help is near to every one,
Let not our courage falter.
In all our need,
Our Friend indeed,
How tenderly He chideth!
To Him hold fast:
He builds to last
Who still in God confideth.

THE BETRAYAL AND ARREST

RECITATIVE (*Tenor and Bass*)

Evangelist. And again He came and found them sleeping; indeed their eyes were full of sleep. And He left them, and He went away again, and prayed the third time, saying the same words. Then came He to His disciples, and said to them:

Jesus. Sleep on now, and take your rest, behold, the hour is at hand, and the Son of Man is betrayed into the hands of sinners. Rise, let us be going: behold, he is at hand that doth betray Me.

Evangelist. And while yet He spake, came Judas, who was one of the twelve disciples, and with him came a great multitude, with swords and with staves, from the chief priests and the elders of the people. Now he that betrayed Him had given them a signal and had said:

Whomsoever I shall kiss, 'tis He; Him take ye.

And straightway came he to Jesus and said:

Judas. All hail to Thee, O Master!

Evangelist. And Kissed Him. Jesus said unto him:

Jesus. Friend, wherefore art thou come?

Evangelist. Then, instantly they came, and laid hands on Jesus, and took Him.

CHRIST IS BOUND AND LED INTO THE CITY

DUET (*Soprano and Alto*) WITH CHORUS

Alas! my Jesus now is taken.
Moon and stars
Have in sorrow night forsaken;
For my Jesus now is taken.
He's led away, ah! they have bound Him.
Away, away, all pity banished!
Leave Him, bind Him not!
Ye lightnings, ye thunders, in clouds are ye vanished?
Then open, O fierce flaming pit, all thy terrors
Engulf them, devour them, destroy them, o'erwhelm them,
In wrathfullest mood.
O! blast the betrayer, the murderous brood!

THE DISCIPLES FORSAKE CHRIST

RECITATIVE (*Tenor and Bass*)

Evangelist. And, behold, one of them that were with Jesus stretch'd out his hand, and smote the high priest's servant and struck off his ear. Then said Jesus unto him:

Jesus. Put up thy sword into its place; for all they that take the sword, shall perish with the sword. Thinkest thou, that I cannot now pray to my Father, and He will give Me more than twelve legions of angels? But how then shall the Scripture be fulfilled, that thus it must be?

Evangelist. In that hour said Jesus to the multitudes:

Jesus. Are ye all come out now as against a thief, with swords and with staves to take Me? I sat daily among you, yea, teaching in the temple, and ye laid no hold on Me. But all this was done, that the Scriptures of the Prophets might be fulfilled.

Evangelist. Then all the disciples left Him, and fled.

CHORUS

O man, bewail thy sin so great;
For which, from His supernal state,
Christ came on earth to suffer.
Of Virgin Mother, pure and mild,
Was born for us the holy Child.
Our ransom would He offer.

To life did He restore the dead!
He heal'd the sick, the hungry fed,
Until the day of anguish,
When He for us was offer'd up,
To drink for all the bitter cup,
Upon the cross to languish.

CHORALE

Though my feet from Thee have wandered,
Yet my heart was Thine again,
When on Thy great love I pondered,
Bearing more than mortal pain.
I the guilt do not disown;
But Thy pardoning grace alone
Greater is than all the sin,
That I always feel within.

INTERMISSION

PART II

THE DAUGHTER OF ZION SEEKS THE SAVIOUR

ARIA (*Alto*) WITH CHORUS

Ah! now is my Jesu gone!
Is it possible? Can I behold it?
Ah! my Lamb in tiger's clutches!
Ah! where is my Jesu gone?
Ah! what shall I say to my soul,
When she anxiously doth ask me:
Ah! where is my Jesu gone?
Whither has thy friend departed,

CHORUS

O thou fairest of all women'
Whither has thy Friend gone aside?
O! would we knew the way to find Him.

IN THE COURT OF CAIAPHAS

RECITATIVE (*Tenor*)

Evangelist. And they that had laid hold on Jesus led Him away to the high priest called Caiaphas, with whom all the scribes and the elders were assembled. Peter too had followed after Him afar off, unto the court of the high priest's palace; and entered in, and sitting among the servants, he waited there, that he might see the end. And then the high priests and the elders and the council all sought to find false witness against Jesus, that so they might take His life; yet found they none.

CHORALE

The ruthless world arraigneth me
On false report and calumny,
With many a toil to snare me.
O Lord, be near,
To stay my fear;
'Gainst all their arts prepare me.

RECITATIVE (*Tenor and Bass*)

Evangelist. Yea, though many false witnesses came forward, yet found they none. At last there came two false witnesses, and said:

CHORUS

This fellow said: I am able to destroy God's temple, and in three more days too I can rebuild it.

RECITATIVE (*Tenor and Bass*)

Evangelist. And the high priest arose, and said to Him:

Caiaphas. What answer makest thou to what they witness against Thee?

Evangelist. But Jesus was silent.

RECITATIVE (*Tenor*)

He will not speak; he heareth, and is silent.
How clearly thus He showeth, that in His infinite compassion
He is resolved for us to die.
O may we, in the like distress,
Him our example make, and persecution bear in silence.

ARIA (*Tenor*)

Behold! behold! how still, how calm!
So, when evil tongues assail me,
My soul, be calm!
Must I, innocent of harm,
Suffer scorn and shame,
I'll be still; in Jesus' name
Shall mine innocence avail me.

RECITATIVE (*Tenor and Bass*)

Evangelist. And the high priest answered and said unto Him:

Caiaphas. I adjure Thee by the living God that Thou do tell us, whether Thou be the Christ the Son of God.

Evangelist. Jesus said unto him:

Jesus. Thou hast said. Nevertheless I say unto you: Hereafter shall ye see the Son of Man sitting on the right hand of power, and coming in the clouds of heaven.

Evangelist. Then the High Priest rent his garments and said:

Caiaphas. He hath spoken blasphemy; what need we further witnesses? Look ye, now ye have heard him utter blasphemy before us. What think ye now?

Evangelist. They answered him, and said:

DOUBLE CHORUS

Scribes and Elders. He is guilty of death!

RECITATIVE (*Tenor*)

Evangelist. And then did they spit in His face, and buffeted Him. Others smote Him with the palms of their hands, and said:

DOUBLE CHORUS

Captors of Jesus. Now tell us, Thou Christ, by whom Thou art struck?

CHORALE

O Lord, who dares to smite Thee,
And falsely to indict Thee?
Deride and mock Thee so?
Thou canst not need confession,
Who knowest not transgression,
As we and all our children know.

PETER'S DENIAL

RECITATIVE (*Soprano, Tenor and Bass*)

Evangelist. Peter was sitting without there in the court; and there came to him a maid, and said:

Maid. And thou too wast also with Jesus of Galilee.

Evangelist. But he denied it before them all, and said:

Peter. I know not what thou sayest.

Evangelist. And when he was in the porch, he was seen by another maid, who said to them that were there:

Second Maid. This one also was with Jesus of Nazareth.

Evangelist. And again he denied it all, with an oath.

Peter. I do not know the man.

Evangelist. And after a little while came they that were standing about there, and said unto Peter:

CHORUS

Bystanders. Surely thou also art one of them, for thy speech doth betray thee.

RECITATIVE (*Tenor and Bass*)

Evangelist. And Peter then began to curse and to swear:

Peter. I do not know the man.

Evangelist. And immediately the cock crew. Then Peter thought upon the word of Jesus which said unto him: Before the cock croweth thou shall thrice deny Me. Then went he out, and wept bitterly.

ARIA (*Alto*)

O pardon me, my God,
And on my tears have pity.
Look on me
Heart and eyes do weep to Thee
To Thee bitterly.

CHORALE

Though my feet from Thee have wandered,
Yet my heart was Thine again,
When on Thy great love I pondered,
Bearing more than mortal pain.
I the guilt do not disown;
But Thy pardoning grace alone
Greater is than all the sin,
That I always feel within.

RECITATIVE (*Tenor and Bass*)

Evangelist. And when the morning came, all the chief priests and the elders of the people took counsel on Jesus, to put Him to death. And binding Him they led Him away, and straightway delivered Him to Pontious Pilate, the Governor. And presently Judas, he who had betrayed Him, when he saw that He was condemned, repented himself, and brought again the thirty silver pieces unto the chief priests and elders and said:

Judas. Lo! I have sinned, in that I have betrayed innocent blood.

Evangelist. They answered:

DOUBLE CHORUS

Chief Priests and Elders. What is that to us? See thou to that.

RECITATIVE (*Tenor and Two Basses*)

Evangelist. And he cast down the silver pieces in the temple, and he withdrew, and went and hanged himself. Then did the chief priests take the thirty silver pieces, and said:

Chief Priests and Elders. It is not lawful that we should put them in the treasury, for 'tis the price of blood.

ARIA (*Bass*)

Give me back my dearest Master!
See the price by Judas earned,
Flung down at your feet, and spurned:
Heard ye his disaster?

RECITATIVE (*Tenor and Bass*)

Evangelist. And they took counsel together, and bought with them the potter's field, for a burial place for strangers. And therefore that field hath been called the field of blood, and is so to this day. Then was fulfilled what was spoken by the prophet Jeremiah, when he said:

Evangelist. And they took the thirty silver pieces, which was the price of Him that was valued, whom they bought of the children of Israel: and in return they gave it for the potter's field, even as the Lord appointed me.

RECITATIVE (*Tenor and Bass*)

Evangelist. Then did Jesus stand before the governor; and the governor asked Him, and said:

Pilate. Art Thou the King of the Jews?

Evangelist. Jesus said unto him:

Jesus. Thou sayest!

Evangelist. And when He was accused of the chief priests and the elders, He answered nothing. Then Pilate said unto Him:

Pilate. Hearest Thou not, how gravely they accuse Thee?

Evangelist. And He answered to him never a word, not one, so that the governor did marvel greatly.

CHORALE

Commit thy ways, O pilgrim,
On time's dark, stormy seas.
To Him who all things orders,
Thro' sweet eternities.
Who measures out their courses,
To clouds and winds below,
He too will find a pathway,
Wherein thy feet may go.

RECITATIVE (*Soprano, Tenor and Bass*)

Evangelist. Now upon the feast, the governor was wont to release unto the people one prisoner, whom they demanded. And at that time, there was among the prisoners a notable one called Barabbas. And when they were come together, Pilate said unto them:

Pilate. Now whether of the twain here will ye that I release to you? Which one will ye have releas'd unto you, Barabbas, or Jesus, of whom 'tis said that He is the Christ?

Evangelist. For indeed he knew, that for envy they had deliver'd Him. While he was sitting on the judgment seat, his wife sent to him, saying:

Pilate's Wife. Have thou nothing to do with this just man, for I have suffer'd much this day in a dream because of Him.

Evangelist. But the chief priests and the elders influenced the multitude, that they should ask for Barabbas, and destroy Jesus. The governor answer'd and said to them:

Pilate. Now whither of the twain here will ye that I release to you?

Evangelist. They answer'd:

DOUBLE CHORUS

Mob. Barabbas!

RECITATIVE (*Tenor and Bass*)

Evangelist. And Pilate said unto them:

Pilate. And what shall I do now with Jesus, of whom they say that he is Christ?

Evangelist. They all said:

DOUBLE CHORUS

Mob. Let Him be crucified!

CHORALE

What wondrous punishment is this to render!
For erring sheep is slain the shepherd tender;
The Lord, the just one, for the servant prayeth,
Who Him betrayeth.

RECITATIVE (*Tenor and Bass*)

Evangelist. The governor answered:

Pilate. What evil hath He done?

RECITATIVE (*Soprano*)

He hath done only good to all.
The blind have back their sight through Him.
The lame again are walking;
He told us of His Father's word,
He driveth devils forth;
The mourners hath He comforted;
And sinners too he hath received,
Beside, my Jesu nought hath done.

ARIA (*Soprano*)

From love unbounded, yes all from love my Saviour dieth,
For sin He dies, who sin hath none.

RECITATIVE (*Tenor*)

Evangelist. Then cried they out all the more, and said:

DOUBLE CHORUS

Mob. Let Him be crucified!

RECITATIVE (*Tenor and Bass*)

Evangelist. And when Pilate saw that all did avail him nothing, but that rather a tumult was rising, he took water, and washed his hands before the crowd, and said:

Pilate. I am innocent of the blood of this just person; be it your care.

Evangelist. Then answered all the people, and said:

DOUBLE CHORUS

Mob. His blood be on us and on our children!

THE SCOURGING

RECITATIVE (*Tenor*)

Evangelist. Then he released Barabbas unto them, and when he had scourged Jesus, forthwith he delivered Him, that they might crucify Him.

RECITATIVE (*Alto*)

Look down, O God! Here stands the blessed Saviour bound. Now scourge they Him! O stripes, O wounds! Tormentors, stay your hands! Will not your stony hearts relent, to see such cruel anguish there? Ah, no! Ye have a heart that must be like the rack itself, and yet much harder too. Have pity, stay your hands!

ARIA (*Alto*)

Are my weeping and my wailing,
Unavailing,
Take my heart and all of me.
Yes, this heart so vainly pleading
When the sacred wounds are bleeding,
Shall the altar chalice be!

THE CROWNING WITH THORNS

RECITATIVE (*Tenor*)

Evangelist. Then straightway the soldiers of the governor took Jesus into the common hall, and gathered unto Him the whole band of soldiers and stripped Him, and put on Him a scarlet robe; and, plaiting a crown of thorns, they put it upon His head, and a reed in His right hand, and so they bow'd the knee before Him, and mocked Him, and said:

DOUBLE CHORUS

Soldiers. We hail Thee, King of the Jews!

RECITATIVE (*Tenor*)

And then they spat on Him, and with the reed, they smote Him on the head.

CHORALE

O Thou with hate surrounded,
Enduring shame and scorn,
Whose sacred head is wounded,
And crown'd with cruel thorn,
Though praise and adoration
Be now denied to Thee,
And Thine but execration,
Accept them, Lord, from me.

O calm, majestic features,
From which will shrink in fear
The world of sinful creatures,
Defiled ye now appear,
How pale and wan Thy seeming!
Thine eyes that once were bright,
With pow'r transcendent beaming,
Ah, what hath dulled their light?

SHORT INTERMISSION

RECITATIVE (*Tenor*)

Evangelist. And after they had mocked Him, they took the robe from Him and put His garment on Him, and led Him away to be crucified. And as they were going out they found there a man of Cyrene, whose name was Simon, and they compelled him to bear His cross.

RECITATIVE (*Bass*)

Yea, truly, to the cross our flesh and blood
Will only be compelled;
What most for our own soul is good,
In terror most is held.

ARIA (*Bass*)

Come, blessed cross! be aye my song:
My Jesu, ever give it me!
And if too great my burden be,
Thy help, O Lord, will make me strong.

THE CRUCIFIXION

RECITATIVE (*Tenor*)

Evangelist. And when they were come unto a place called Golgotha (that is the place of a skull), they gave Him vinegar to drink, that was mingled with gall; and when He tasted it, He would not drink. And after they had crucified Him they parted His garments dividing them by lot, that it might be fulfilled, which was said of old by the prophet: They parted my garments among them, and upon the vesture did they cast lots. And sitting down, they watched Him there. And over His head they set up His accusation, written, namely: This is Jesus, the King of the Jews. And with Him two thieves were crucified, one on the right hand, and one on the left. And they that passed by, reviled Him, wagging their heads, and saying:

DOUBLE CHORUS

Thou that destroyest the temple of God, and buildest it in three days, save Thyself. Art Thou the Son of God, come down now from the cross.

RECITATIVE (*Tenor*)

Evangelist. And likewise also the chief priests mocking Him, with the scribes and the elders said:

DOUBLE CHORUS

He saved others, Himself he cannot save. If He be King of Israel, let Him come down now from the cross, and then we will believe Him. He in God hath trusted: let Him deliver Him now, if He will, for he Hath said: I am the Son of God.

RECITATIVE (*Tenor*)

Evangelist. He was reviled also by the robbers, who were crucified with Him.

RECITATIVE (*Alto*)

Ah! Golgotha! unhappy Golgotha!
The Lord of Glory here a felon's doom must suffer;
The saving light of all the world
Must to th' accursed cross be nailed.
The Lord, who heaven and earth created,
By earth and air rejected, hated!
The sinless here for sin must perish;
Ah! this indeed afflicts my soul!

ARIA (*Alto*) WITH CHORUS

Look where Jesus beckoning stands,
Reaching out His helping hands,
Come! O where? In Jesu's bosom
Seek redemption, find forgiveness;
Seek it! Where? In Jesu's bosom.
Live ye, die ye, rest ye here,
Ye forsaken children dear,
Clinging—Where? To Jesu's bosom.

THE DEATH OF CHRIST

RECITATIVE (*Tenor and Bass*)

Evangelist. And from the sixth hour there was a darkness over all the land, until the ninth hour. And about the ninth hour Jesus cried aloud and said:

Jesus. Eli, Eli, lama sabachthani!

Evangelist. That is, My God, My God, O why hast Thou forsaken Me! Some of them that stood there heard Jesus cry aloud, and they said:

CHORUS

Mob. He calleth for Elias.

RECITATIVE (*Tenor*)

Evangelist. And straightway one of them ran, and took a sponge, and filled it with vinegar, and put it on a reed, and gave Him to drink. The others said, however:

CHORUS

Mob. Wait, let's see if indeed Elias come to save Him.

RECITATIVE (*Tenor*)

Evangelist. And again Jesus cried aloud, and departed.

CHORALE

When I too am departing,
Then part Thou not from me.
On death's lone journey starting,
My soul will feel for Thee!
When near my end I languish,
All other comfort vain,
Then draw me out of anguish,
By Thine own woe and pain.

AFTER THE CRUCIFIXION

RECITATIVE (*Tenor*)

Evangelist. And then, behold! the veil of the temple was rent in twain, from the top unto the bottom. And the earth did quake, and the rocks were rent. And the tombs gave up their dead, and there arose many bodies of the holy ones, that were sleeping, and came out of the graves after His resurrection, and went into the holy city, and appeared unto many. Now the centurion and they that were with him, and were watching Jesus, when they saw the earthquake, and those things that were done, they feared greatly, and said:

CHORUS

The Watchers. Truly, this was the Son of God.

RECITATIVE (*Tenor*)

Evangelist. And there were many women there, looking on from afar off, who had followed after Jesus from Galilee, and ministered unto Him; and among them there was Mary Magdalene, also Mary, the mother of James and of Joseph, and the mother of Zebedee's children. At eventide there came a rich man of Arimethæa, called Joseph, who himself was a disciple of Jesus. He went to Pilate, and begged of him the body of Jesus. Then Pilate commanded the body to be delivered.

AT THE DESCENT FROM THE CROSS

RECITATIVE (*Bass*)

At eventide, cool hour of rest, Was Adam's fall made manifest. So now at eve our foe doth Christ subdue; At eve the dove returning flew, And in its mouth the olive bore. O lovely time! O evening hour! The covenant of peace with God is seal'd, For Jesus hath His cross fulfill'd. His body sinks to rest. Ah! go, my soul, beg thou His corpse. Go! shall the dear remains neglected perish? O precious boon, for heart and soul to cherish!

ARIA (*Bass*)

Cleanse thee, O my soul from sin,
For my Jesu will I bury.
So within my peaceful breast,
Shall He rest and reign for ever!
World, depart, let Jesus in!

THE BURIAL

RECITATIVE (*Tenor*)

Evangelist. And Joseph took the body, and wrapped it in a clean cloth of linen, and laid it in his own new tomb, which he had hewn out in the rock; and having rolled a great stone to the door of the tomb, he went away. And remaining there were Mary Magdalene, and the other Mary, sitting over against the tomb. Now on the next day, after that of the preparation, came the chief priests and the Pharisees together unto Pilate, and said:

DOUBLE CHORUS

Priests. Sir, we remember it well; we heard that deceiver say, while He was yet alive: After three days I will rise again. Therefore command the grave to be made sure, until the third day, lest His disciples come by night, and steal Him away, and say unto the people: Surely, He is risen from the dead, so the last error shall be worse than the first.

RECITATIVE (*Tenor and Bass*)

Evangelist. And Pilate said to them:

Pilate. Ye have there a watch; go and make it secure as ye know how.

Evangelist. They went away, and secured the sepulchre with soldiers, and they sealed the stone.

RECITATIVE (*Soprano, Alto, Tenor and Bass*) WITH CHORUS

Bass. The Lord hath lain Him down to rest.

Tenor. The pains are o'er, He for our sins so meekly bore.

Alto. O weary sacred limbs! See! how my tears of fond remorse bedew Thee, that in my fall such bitter woes were Thine.

Soprano. My soul shall bless Thee all my days with thousand thanks, that Thou hast deem'd it worth the sacrifice.

CHORUS

My Jesu, my Jesu, good night!

DOUBLE CHORUS

The Believers.

Around Thy tomb here sit we weeping,
Hearts turned to Thee, O Saviour blest:
Rest Thee softly, softly rest.
Long, ye weary limbs, lie sleeping.
This cold stone above Thy head,
Shall to many a careworn conscience
Be a sweet refreshing pillow;
Here the soul finds peaceful bed.
Closed in bliss divine
Slumber now the weary eyes.

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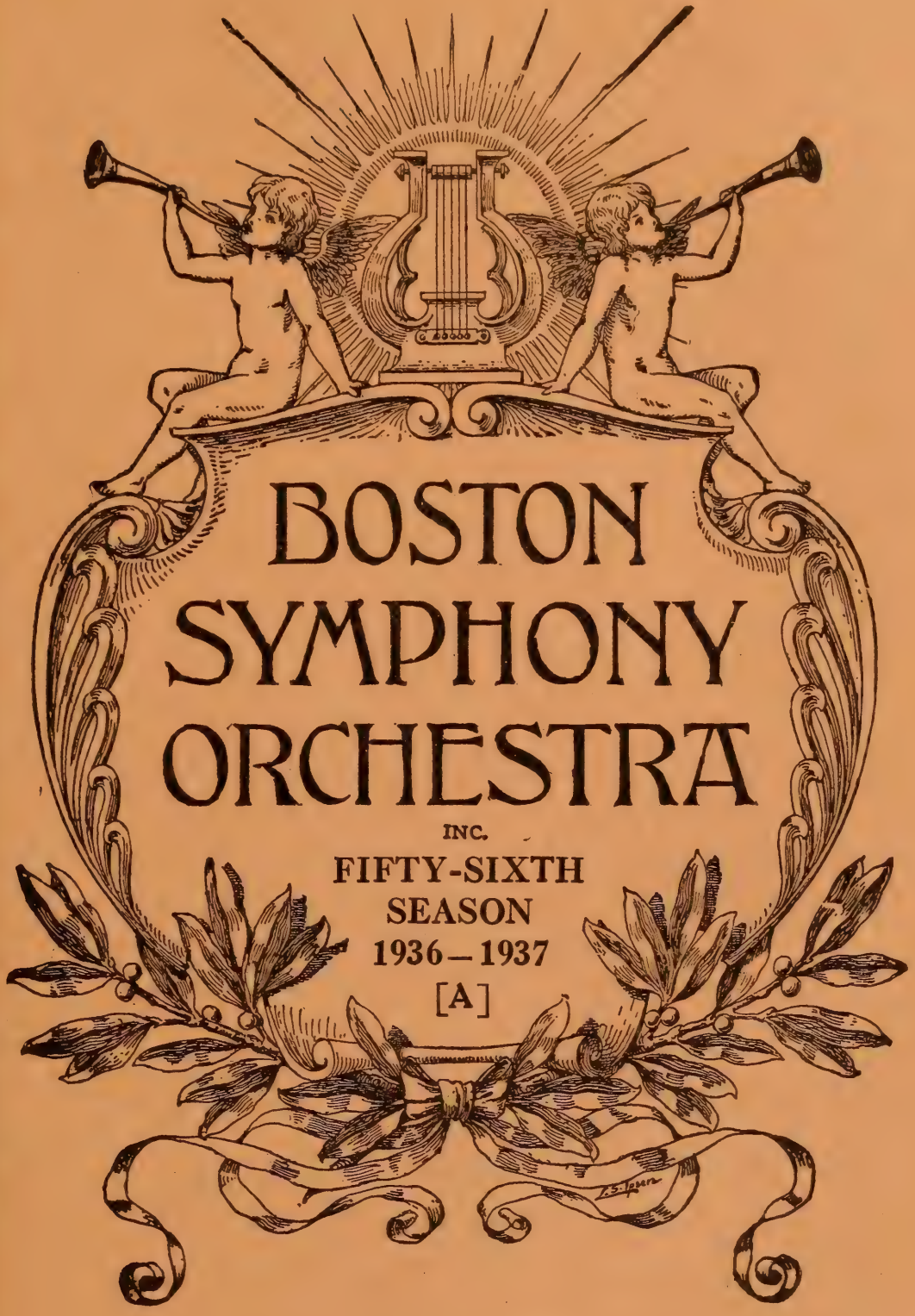
Saturday Evening, March 27

Tuesday Afternoon, April 6

Friday Afternoon, April 9
Saturday Evening, April 10

} Soloist, MYRA HESS, Piano

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FIFTY-SIXTH SEASON 1936—1937

[A]

[Monday]

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RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the First Concert

MONDAY EVENING, *October* 19

with historical and descriptive notes

By JOHN N. BURK

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[Fifty-sixth Season, 1936-1937]

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LAUGA, N.
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MOLEUX, G.
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FRANKEL, I.
GIRARD, H.
DUFRESNE, G.
JUHT, L.

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BLADET, G.
AMERENA, P.

Oboes

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DEVERGIE, J.
STANISLAUS, H.

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VALERIO, M.
MAZZEO, R.

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LAUS, A.

Piccolo

MADSEN, G.

English Horn

SPEYER, L.

Eb Clarinet / Bass Clarinet

MIMART, P.

Contra-Bassoon

PILLER, B.

Horns

FREIBERG, G.
MACDONALD, W.
SINGER, J.
GEBHARDT, W.

Horns

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VALKENIER, B.
LANNOYE, M.
LORBEER, H.

Trumpets

MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.
MANN, J.

Trombones

RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.
SMITH, V.

Tuba

ADAM, E.

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Programme

HAYDN.....Symphony in B-flat No. 102
(the Ninth of the London series)

I. Largo; Allegro vivace
II. Adagio
III. Menuetto; Allegro; Trio
IV. Finale: Presto

DEBUSSY.....“La Mer,” Three Orchestral Sketches

I. De l’aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

INTERMISSION

SIBELIUS.....Symphony No. 5 in E-flat major, Op. 82

I. } Tempo molto moderato
II. } Allegro moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

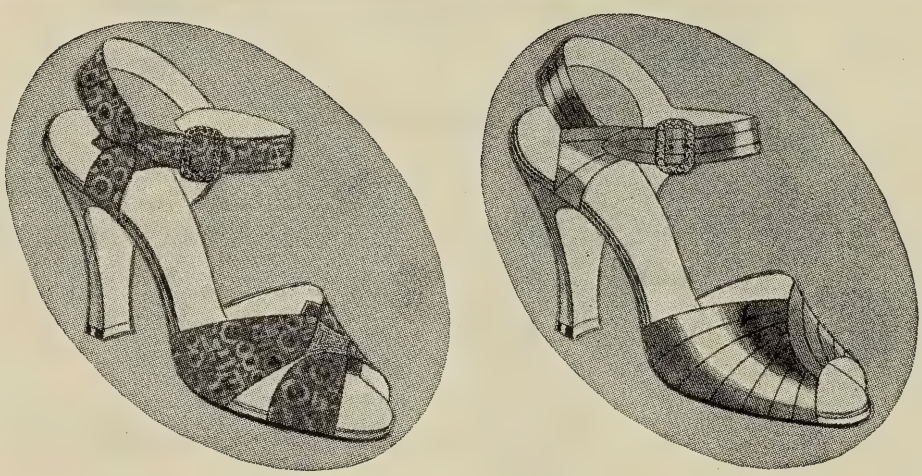
SYMPHONY IN B-FLAT MAJOR, NO. 102
(No. 9 of the London Series) *

By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795 — he composed twelve in all for performance by the orchestra of Salomon in the British capital. The symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impressario arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each

* This symphony was played at the first concert of the Boston Symphony Orchestra, October 21, 1881. Sir George Henschel, the Orchestra's first conductor, returning to repeat this programme at the opening of its 50th anniversary, again conducted the symphony on October 10, 1930 (its most recent performance at these concerts before the present season).



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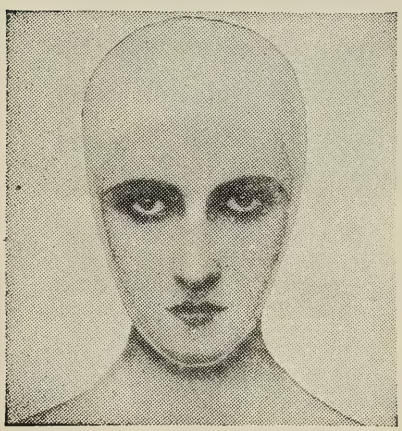
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FURNISHINGS — ANNEX

particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss." There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life – the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

The symphony is innocent of clarinets. As elsewhere among his final symphonies, Haydn dispenses with the ceremonious portal of a broad *coup d'archet*. A soft chord suffices to introduce the tender *largo,* with its gentle syncopated pulsations. The sprightly *allegro vivace* takes sudden possession of the movement. Speaking of its formal mastery, Professor Tovey puts himself on record as setting this work together

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with the Symphony in D major (No. 104) and the String Quartet in F, Op. 77, No. 2, as Haydn's "three greatest instrumental works." He points out at length Haydn's success in obtaining that symmetry expected of a symphony in the eighteenth century, while avoiding the rather barren means of an almost identical recapitulation, to balance the exposition. "What the orthodox textbooks assume to be Haydn's recapitulation is neither more nor less than a true Beethoven coda of the ripest kind. Where then does the symmetry come in? It comes in at the end of the exposition, which Haydn always rounds off very neatly in a phrase quietly reproduced at the end of the movement, just where it is the last thing you would expect. . . . The only way to get the benefit of Haydn's or any great composer's sense of form is to listen naively to the music, with expectation directed mainly to its sense of movement. Nothing in Haydn is difficult to follow, but almost everything is unexpected if you listen closely, and without preconceptions." Haydn, the subtle vagrant in modulation, here plies his skill to the utmost. Near the end of the exposition he drops his ingratiating ways to establish his new keys with sudden loud chords. They have a boldness foretelling Beethoven, but none of the provocative challenge of the master to come.

The *Adagio* is in effect the development of a single theme. There is no middle section, no arbitrary sequence of variation patterns, no break in the general rhythmic scheme of triple time with a constant accompanying figuration of sixteenth notes; no marked variety in the instrumentation, wherein the first violins, doubled by a single flute, usually carry the melody. The charm of the music lies in its delicacy

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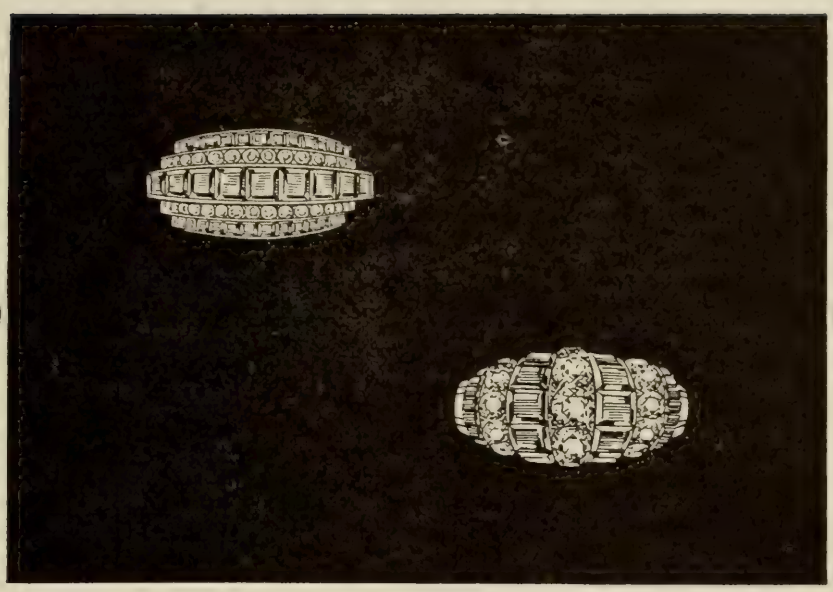
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and variety of detail, in which the device of a duple against a triple rhythm is much used. It is a single melodic unfolding of infinite resource, a mood so enkindled that it need never lapse into formula. This *Adagio* must have been a favorite with Haydn, for it also appears in a Piano Trio, where the key is F-sharp, a half tone higher than in the symphony. The Trio was dedicated to Haydn's very special friend Mrs. Schroeter, who, according to Dr. Pohl, fondly cherished this piece.*

The *Minuet,* together with its trio, re-establishes the tonic key. In the second part, the humor which sparkled in the opening movement reasserts itself in triple bass chords.

The *Finale,* like most *finales* of Haydn when invention was fully unloosed, is indescribable. W. H. Hadow, in his study of Haydn as a "Croation composer," detects in the opening theme a march tune commonly played in Turopol at rustic weddings. The melodic first phrase of the *largo* which introduces the symphony, Mr. Hadow finds similar to a Slavonic folk ballad: *"Na placi sem stal."*

* Mrs. Schroeter, whom Pohl refers to as Haydn's *"Herzensfreundin,"* was sixty when Haydn knew her in London, but age had not extinguished the fires of romance. She was the widow of John Samuel Schroeter, the Queen's music-master. This lady took piano lessons from him, received the inscription of three trios, and exchanged tender letters. In one of them she went so far as to say: "Truly, dearest, no tongue can express the gratitude which I feel for the unbounded delight your music has given me. . . . You are dearer to me every day of my life." Haydn was moved to reflection in his old age. Once he said of Mrs. Schroeter, pointing to a bundle of her letters: "Those are from an English widow who fell in love with me. She was a very attractive woman and still handsome, though over sixty; and had I been free, I should certainly have married her."



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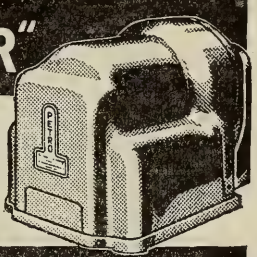
Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918 †

When in 1903–05 Debussy composed *"La Mer: Trois Esquisses Symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Après-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event (1902). Piano, chamber works, songs were to follow *"La Mer"* with some regularity; of larger works the three orchestral

* *"La Mer"* was first performed at these concerts March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States). It was repeated at the concerts of April 20, 1907, March 1, 1913, December 18, 1915, November 16, 1917, January 14, 1921, November 21, 1924, April 27, 1928, October 11, 1929, October 24, 1930, March 9, 1934, January 24, 1936, October 9, 1936.

† Mr. Nicolas Slonimsky, whose passion for accuracy is the good fortune of musical records in general, sends the following correction in the date of Debussy's death: "The S. V. P. Information Bureau of Paris notifies me, in reply to my inquiries, that Debussy died on the 25th, not 26th, of March, 1918. You can also read in Lepine's insipid, but reliable, biography: 'On March 25, 1918, those who bought their evening paper to read the 3 P.M. communiqué, found mingled with war news, the following brief insertion: "Claude Debussy, the composer passed away tonight (cette nuit) at ten o'clock."' All dictionaries, Grove, Hull, Riemann, Moser, Baker and the Encyclopedia Britannica, are manifestly wrong in giving March 26 as the date of Debussy's death."

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"Images" were to occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft * of *"La Mer,"* Debussy labeled the first movement *"Mer Belle aux Îles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the sea-shore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

"La Mer" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons,* three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration.

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(In the *Boston Globe,* Saturday, October 10, 1936)

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Genial and witty, it is at the same time a sociological document. Thirty years ago the orchestra was an exotic hybrid; German, French and Italian grown under glass in Boston. Today the Europeans are still here and so may they always be, for it is a necessity of the art that it take the finest artists wherever they may be had, irrespective

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of race, nationality, politics, religion or class. During the World War and after, we had a melancholy experience of the opposite. Rent by public dissensions, the Boston orchestra was all but wrecked and sank in four years from its long-held position as the finest in the world down to pallid mediocrity. Under Dr. Koussevitzky it has again risen to where it disputes the primacy with the best on earth.

And now Yankees are in the orchestra by the right of artistic merit. Mr. Brush's sketches tell succinct life-histories of artists from Boston, Lynn (it may be farther from Lynn to Symphony Hall than it is from Warsaw), Rockland, Bridgewater, Melrose, Revere, New Bedford, Vinal Haven, and even from farthest Ohio! who sit as peers with instrumentalists from Paris and Berlin.

The Boston Symphony Orchestra has for more than half a century been, like the Boston Latin School and Harvard University, one of the institutions which give unique distinction to the city, but radio broadcast has recently opened its treasures to poor and rich equally and spread them over the continent, though its maintenance still rests largely on the generosity and loyal affection of people moderately well-to-do; and where else, unless it be to relieve crude physical suffering, can money be given where it can give greater happiness to more people?

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SYMPHONY, E-FLAT MAJOR, NO. 5, *Op.* 82

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää

AFTER writing his Fourth Symphony in 1911, Sibelius returned to his programme music, and composed "The Dryad" in 1911, the *"Scènes Historiques"* in 1912, "The Bard" and "Luonnotar" in 1913, "Oceanides" in the spring of 1914. In May and June there came the distraction of his visit to America. Back in Finland in July, he abandoned an idea for another tone poem "King Fjalar," rejected proposals for an opera and a ballet. His musical thoughts were taking a symphonic trend once more, fixing his purpose upon what was to become the Fifth Symphony.

"I cannot become a prolific writer," so he expressed himself in a letter at this time, when he was pressed for a ballet. "It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way. Perhaps I am too much of a hypochondriac. But to waste on a few *pas* a motif that would be excellently suited to symphonic composition!"

The above quotation is taken from the book of Karl Ekman on

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Sibelius, an invaluable record of the course of the composer's thought and work, with remarks drawn from his diary and letters, or noted down in a series of conversations. Mr. Ekman shows how Sibelius composed his Fifth Symphony in response to an inner compulsion, and in spite of discouraging outward circumstances.

The World War descended like a pall over Europe. It cut him off from his publishers in Germany, and from the royalties which should have come to him from performances. Sixteen "minor compositions," written between August and November, became to him a source of needed income, and a refuge from the dark period they marked. The Fifth Symphony, according to Mr. Ekman, was a reaction from these events. The composer who had increasingly developed a personal expression, independent of current musical tendencies, now withdrew quite definitely from the distraught external world into those inner symphonic springs which had always been the true source of his creative growth. There seems to have been a resurgence of radiant and vital qualities in his art, a kind of symphonic affirmation which had been dormant since the Second Symphony of 1902, the more restrained but bright-voiced Third of 1908. In the Fifth Symphony, this mood found a new awakening, a new expansion. As the Fifth Symphony was taking shape, Sibelius wrote of "this life that I love so infinitely, a

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feeling that must stamp everything I compose." And the following lines are taken from his diary, at the end of September: "In a deep dell again. But I begin already dimly to see the mountain that I shall certainly ascend. . . . God opens his door for a moment and his orchestra plays the fifth symphony."

Questioned about his Fifth Symphony, Sibelius spoke of it with his usual disinclination to discuss his works. "I do not wish to give a reasoned exposition of the essence of symphony. I have expressed my opinion in my works. I should like, however, to emphasize a point that I consider essential: the directly symphonic is the compelling vein that goes through the whole. This in contrast to the depicting."

The Fifth Symphony did indeed intensify the cleavage between the vividly descriptive music which was the invariable order of the day, and the thoughts of the lone symphonist, following some urge in no way connected with the public demand or general expectation of 1915. It is only in recent years that music steeped in exotic legend has become quite outmoded, and the symphony unadorned once again eminently desirable.

The new symphony was first performed on the occasion of the fiftieth birthday of Sibelius, at a concert in Helsingfors, December 8, 1915, Kajanus conducting. The composer was much fêted. Through October and November, 1916, he took up the work again, rewrote it in a more concentrated form. The revision was performed on December 14, 1916, at Helsingfors, Sibelius conducting. In the summer of 1917, Sibelius had thoughts of a new symphony, his first important work of the war period other than the Fifth Symphony. At the same time he contemplated a "new and final revision" of the Fifth. By the new year of 1918 the fever of social disruption had spread into Finland, and the composer, much harassed by troublous times, put his music regretfully aside. In the spring of 1918, peace restored, he returned to his scores with renewed energy. Soon the Sixth and Seventh Symphonies were both projected, and the serious work of complete revision of the Fifth embarked upon. He noted his progress in an interesting letter of May 20, 1918, which gives evidence of a revision drastic indeed:

"My new works – partly sketched and planned.

"The V Symphony in a new form, practically composed anew, I work at daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the I movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal." And after characterizing the two new symphonies, he adds – "it looks as if I were to come out with all these three symphonies at the same time."

But this was not to be. Time and careful revision were to go into

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Events in Symphony Hall

THE BOSTON SYMPHONY ORCHESTRA will give the next pair of Symphony concerts on Friday Afternoon and Saturday Evening, October 23 and 24. The programme will consist of Wagner's "A Faust Overture" and Liszt's "Faust" Symphony. The Harvard Glee Club and Rulon Robison, tenor, will take part in Liszt's score.

ROLAND HAYES will give a recital on Sunday, October 25, at 3:30. His programme will contain some notable numbers which he has not previously sung.

The BOSTON SYMPHONY ORCHESTRA will open its series of six Tuesday afternoon series on November 3.

CHARCOAL DRAWINGS OF THE MEMBERS OF THE ORCHESTRA, By GEROME BRUSH —

may be seen in the first balcony gallery. The idea of making this complete group of drawings — probably the first of its kind that has ever been undertaken — came to Mr. Brush while he was helping to arrange the general exhibition of his work in Symphony Hall last March. Shown in Stockbridge during the Berkshire Symphonic Festival, and in Cambridge during the Harvard Tercentenary exercises, in both of which the Orchestra participated, the 109 drawings will be on view in New York and other cities after the present exhibition in Symphony Hall.

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each work before its maker was ready to relinquish it to his publisher. The final revision of the Fifth was not completed until the autumn of 1919. The Sixth was finished in 1923, the Seventh in 1924.* Thus did the last three symphonies undergo a slow and laborious process of crystallization. "The final form of one's work," so Sibelius told his biographer, "is indeed dependent on powers that are stronger than one's self. Later on one can substantiate this or that, but on the whole, one is merely a tool. This wonderful logic – let us call it God – that governs a work of art is the forcing power."

~

To a world steeped in lavish colorings, tending toward swollen orchestrations, lush chromatizations, Sibelius gave a symphony elementary in theme, moderate, almost traditional in form, spare in instrumentation (wood winds in twos, three trumpets, three trombones, timpani and strings suffice). The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveneess erected a sound structure of force, variety and grandeur which no richer approach could have bettered. Once embarked upon a movement, even from apparently insignificant beginnings, this unaccountable spinner of tones becomes as if possessed with a rhythmic fragment or a simple melodic phrase. When his imagination is alight, vistas unroll; the unpredictable comes to pass. There was in Beethoven a very similar magic; and yet Sibelius could never be called an imitator. It is as if an enkindling spark passed in some strange way across a century.

The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the bassoon, again set off by the strings, brings a great intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first move-

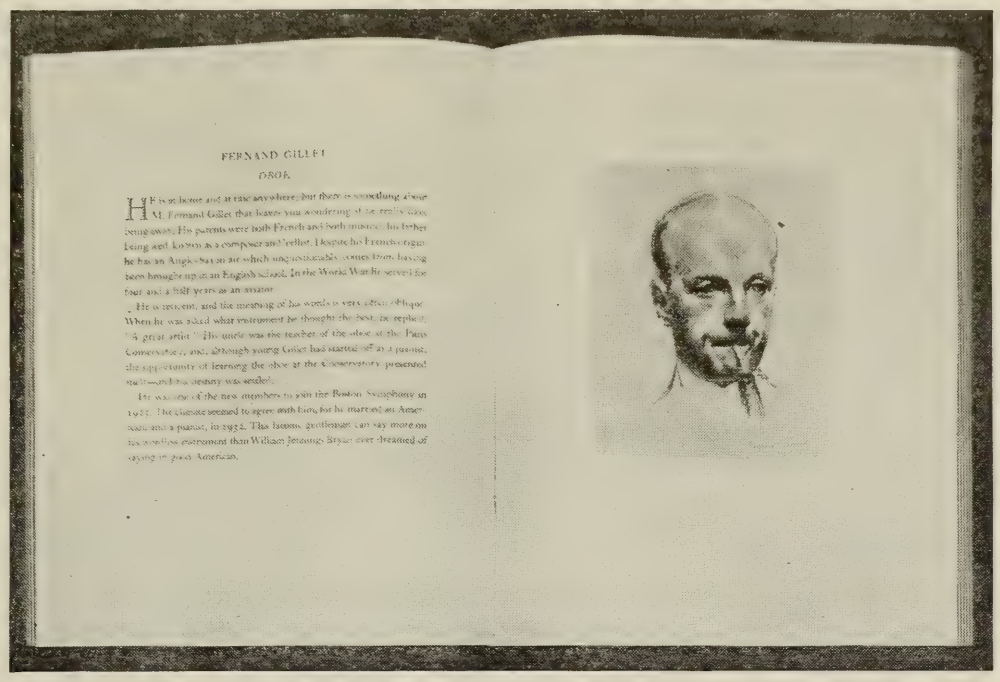
*The Fifth Symphony, in its final form, was performed at Helsingfors, November 24, 1919, and repeated November 27 and 29. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first Boston performance was by this Orchestra on April 7, 1922, and there were subsequent performances December 15, 1922, November 11, 1927, January 27, 1933, January 26, 1934, and December 28, 1934.

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ment progresses abruptly, but without break into the second, which in character is an unmistakable scherzo. The broad 12-8 rhythm of the first movement naturally divides into short bars of triple rhythm (3-4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.*

The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from quarter notes into an elaboration of eighths, after the classic pattern. There are tonal clashes of seconds, which however are no more than piquant. The little antiphonal five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general) is its opening – a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instruments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement (Mr. Gray has discovered this very theme as an accompanying figure in the basses in the slow movement). Another important subject is given to the wood winds and 'cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."

*Cecil Gray has discussed at length whether these two continuous movements should be considered as one, and decided in favor of this point of view, for although they differ in character, he found them sufficient integrated by the recurrence of the first theme in the second movement. Sibelius in his score left no clue, for he did not number the movement The composer's intentions are subsequently revealed in his letter (quoted on page 22), where he clearly mentions the four movements by number. Mr. Gray is exonerated in that he considers the point really academic, and far less significant than the tendency in the jointure of the two toward the complete integration of the Seventh.

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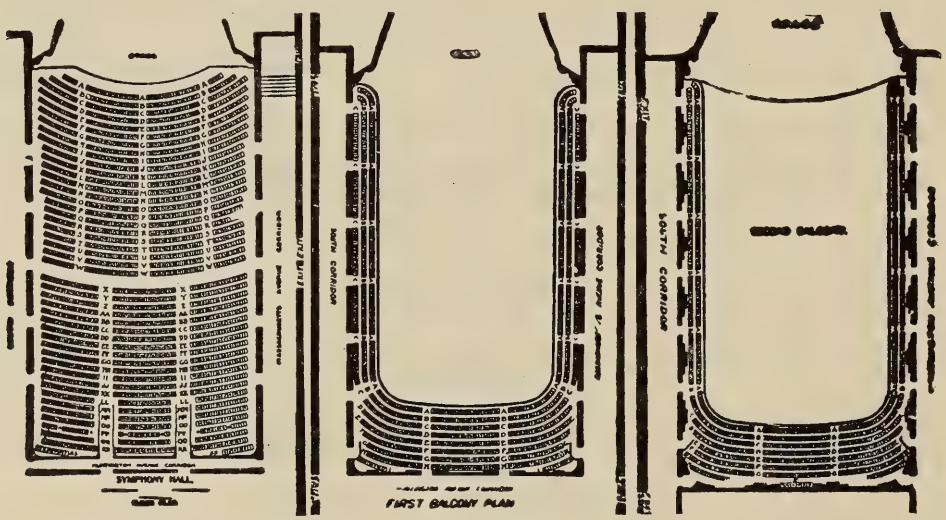
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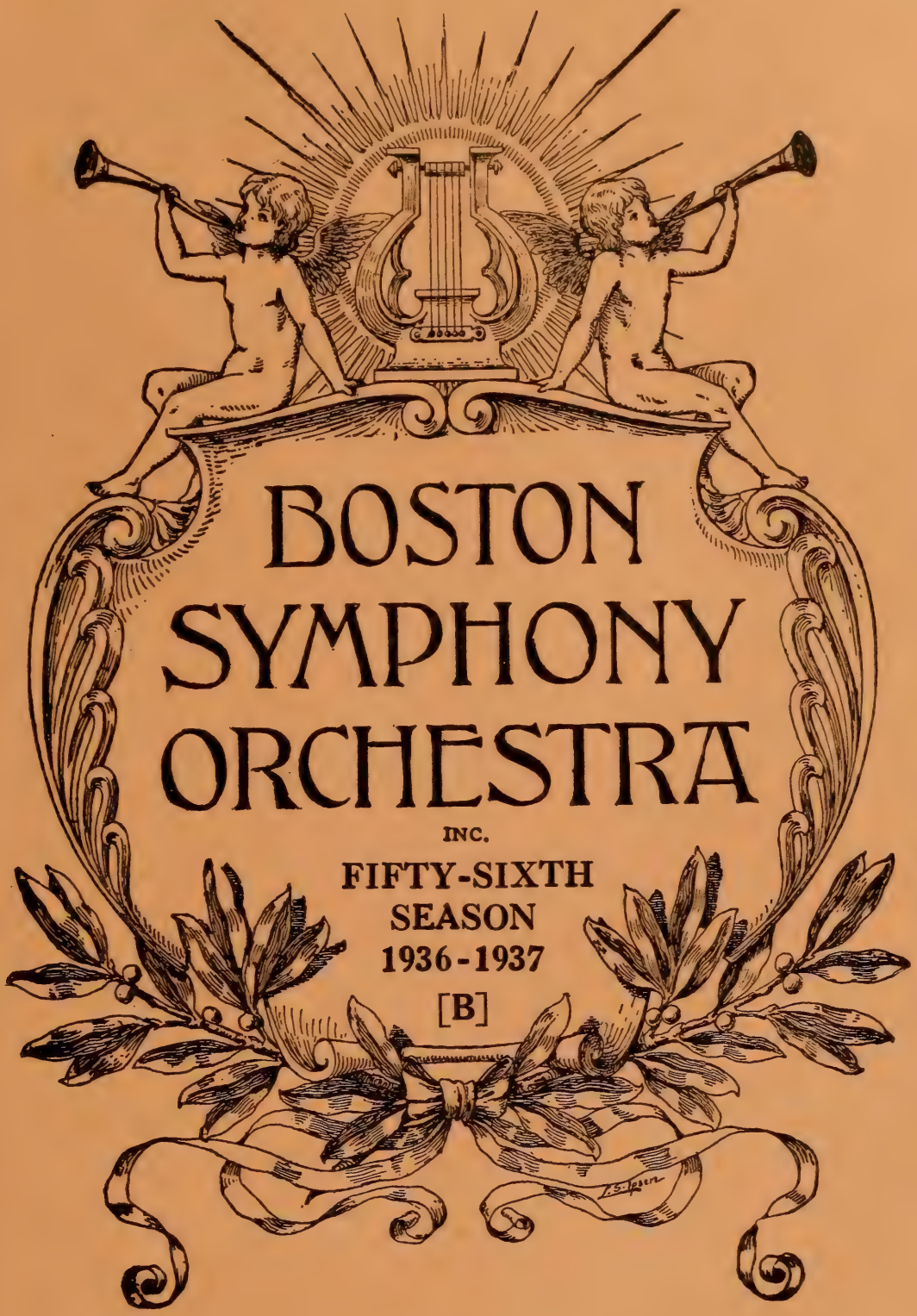
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Boston Symphony Orchestra

INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Second Concert

MONDAY EVENING, *November* 30

with historical and descriptive notes

By JOHN N. BURK

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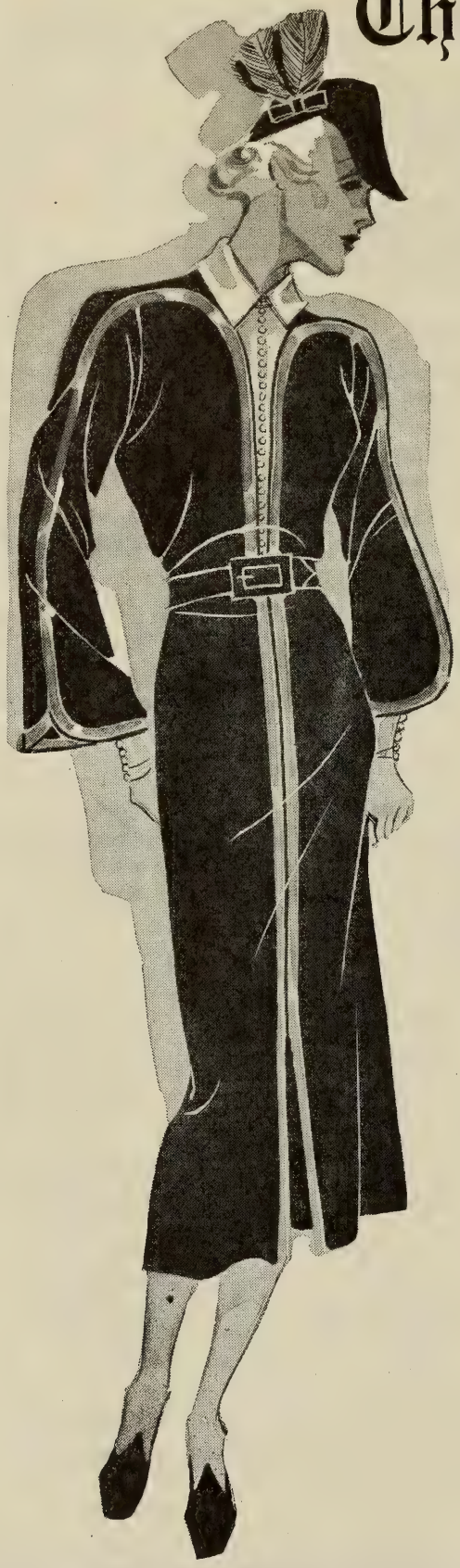
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MONDAY, NOVEMBER 30, *at* 8:15

Programme

MOZART.....Symphony in C major, No. 34 (Koechel No. 338)

I. Allegro vivace
II. Andante di molto
III. Finale: Allegro vivace

SOWERBY.....Concerto for Piano and Orchestra No. 2 in E major
(First performance)

FRANCK.....Symphony in D minor

I. Lento. Allegro non troppo
II. Allegretto
III. Allegro non troppo

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SYMPHONY IN C MAJOR No. 34, KOECHEL No. 338* ..

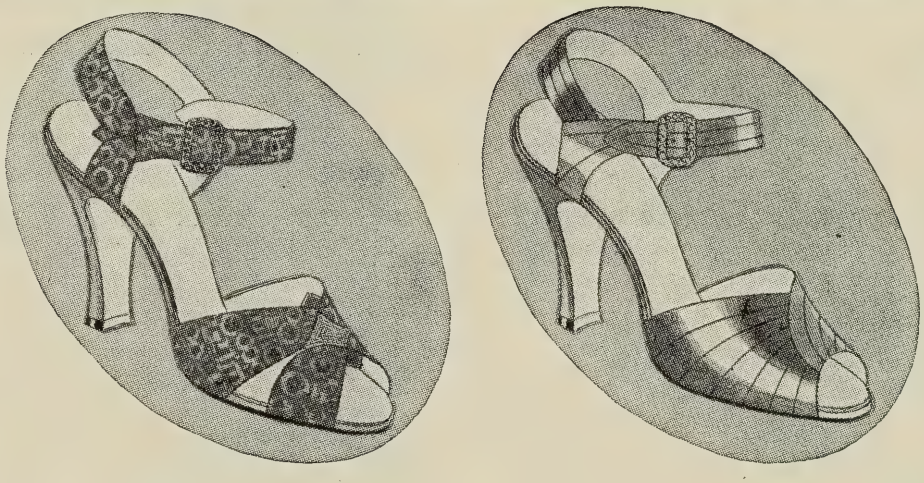
By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

THE symphony is inscribed by its composer as having been written at Salzburg, August 29, 1780. A reference in a letter by Mozart to a performance under Joseph Bono, conductor at Vienna, is considered to apply to this score: "I have lately forgotten to write that the symphony conducted by old Bono went *magnifique,* and had great success. Forty violins played – the wind instruments were all doubled – ten violas, ten doublebasses, eight violoncellos, and six bassoons" (From Vienna, April 11, 1781).

The work is characterized by Erich Blom in his recently published life of Mozart as "the first of the symphonies to have achieved any degree of permanence, as far as concert practice goes – and very justly, for it is a lovely work and, though formally on a small scale fully matured and typically Mozartian with its capricious changes between a variety of humours. The musical ideas are mostly the cur-

* This symphony was first performed by the Boston Symphony Orchestra, April 1, 1899, Wilhelm Gericke conducting. More recent performances have been in 1904, 1923, 1928 (Sir Thomas Beecham conducting), 1930, 1931.



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rent coin of the time, but their treatment is in the nature of an ironical commentary. Mozart loves the musical *clichés* of his century and at the same time laughs at them up his sleeve, and never more wittily than in this little but captivating and very finished symphonic work." Otto Jahn speaks of the symphony as "grander in conception and more serious in tone than the earlier one in B-flat major, composed the summer before (K. 319). This is particularly noticeable in the first movement, where a constant propensity to fall into the minor key blends strength and decision with an expression not so much of melancholy as of consolation. In perfect harmony of conception, the simple and fervent *Andante di molto* combines exceeding tenderness with a quiet depth of feeling. The contrasting instrumentation is very effective in this work. The first movement is powerful and brilliant, but in the second, only stringed instruments (with doubled violas) are employed.* The last movement is animated throughout, and sometimes the orchestral treatment is rapid and impetuous."

The Symphony is without a minuet, although the first measures of one, crossed out by the composer, were found in the manuscript score. Symphonies in three movements are rare among the more mature works of Mozart (this one and the two symphonies K. 444 and

* A bassoon is added to the string orchestra in this movement.



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K. 504 are exceptions). His childhood and boyhood symphonies were more often than not without minuets, the form having then freshly evolved from the Italian overture, with its three sections — a first allegro, a slow movement and a lively finale. It has often been stated that Haydn was the first to introduce minuets into the symphony, and indeed he gave his symphonic minuets an importance the form had never had. But there were earlier composers who began this practice. Philip Hale has pointed out:

"There is one in a symphony in D major by Georg Matthias Monn composed before 1740. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754. Sammartini (1734) and others had written symphonies before Gossec; but the date of Gossec's introduction of the minuet has not been determined. There were some who thought that a symphony worthy the name should be without a minuet. The learned Hofrath Johann Gottlieb Carl Spazier of Berlin wrote a strong protest which appeared in the number of the *Musikalisches Wochenblatt* after the issue that announced Mozart's death. He characterized the minuet as a destroyer of unity and coherence, and wrote in substance:

"In a dignified work there should be no discordant mirth. If a minuet be allowed, why not a polonaise or a gavotte? The first movement should be in some prevailing mood, joyful, uplifted, proud,

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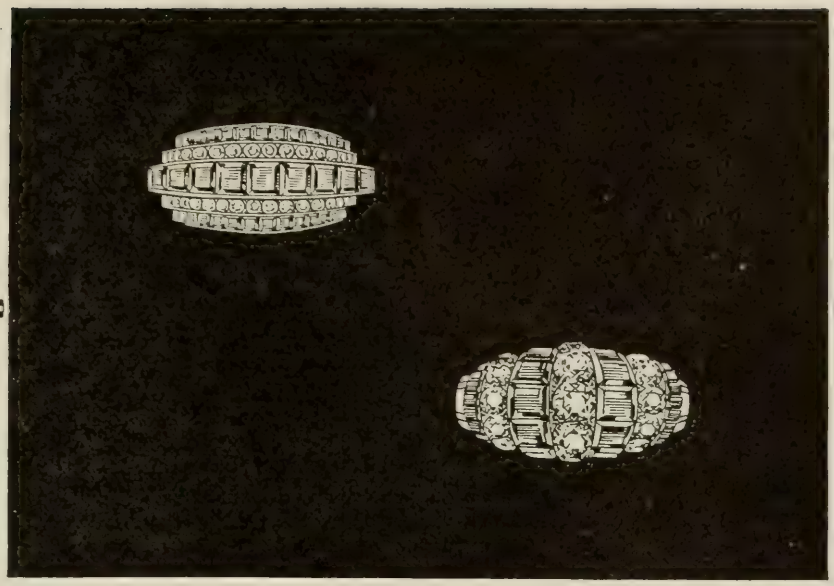
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solemn, etc. A slow and gentle movement brings relief, and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing: it reminds one of the dance-hall and the misuse of music: 'When it is caricatured, as is often the case in minuets by Haydn or Pleyel, it excites laughter. The minuet retards the flow of the symphony, and it should never be found in a passionate work or in one that induces meditation.' Thus the Hofrath Spazier of Berlin.

"I. The first movement, Allegro vivace, C major, 4-4, begins immediately with the first theme: the thesis is forte, full orchestra; the antithesis, piano, strings, and bassoons. This chief theme is in the decorative, festival manner of the Italian theatre-symphony and continues in sturdy march fashion; but after the subsidiary in passage-work there is a modulation to G minor. Mozart is here found thinking for himself and venturing on a new road. In earlier symphonies he had shown a romantic feeling foreign to his period, but only in the second thematic section. (Thus there is no such departure in the Symphony No. 33, which immediately precedes; the whole treatment is purely Viennese as exemplified by Haydn.) The second theme is in G major. Although it is sprightly, the melody is not in the cut-and-dried fashion of the time.

"II. The second movement, Andante di molto, F major, 2-4, is scored for strings and bassoons with two independent viola parts. The first theme is a departure from the rococo shepherd song; there is more virility in the sentiment. The second theme approaches closer romanticism.

"III. The Finale, Allegro vivace, C major, 6-8, is a rondo on themes with their subsidiaries. This movement is much more closely allied to the old form of the theatre-symphony."



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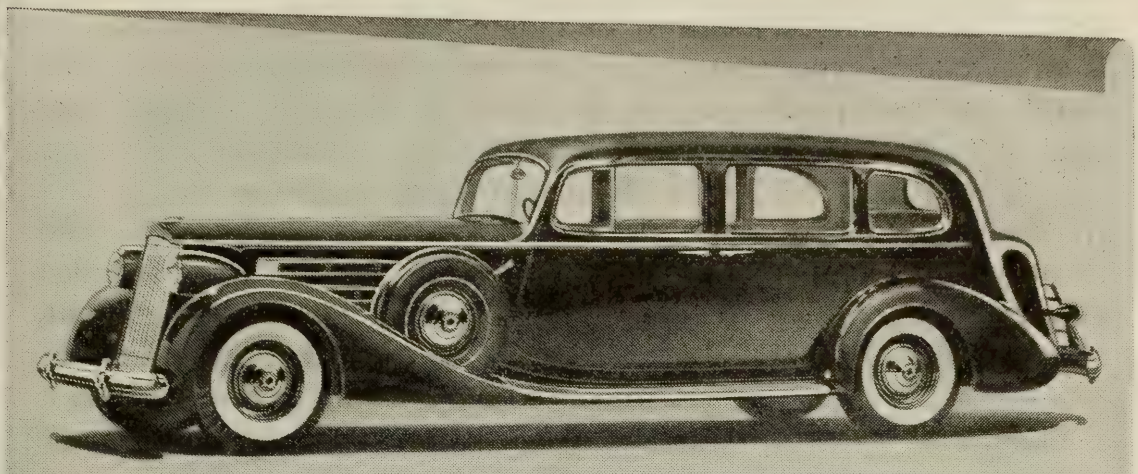
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By LEO SOWERBY

Born May 1, 1895, at Grand Rapids, Mich.

THIS Concerto, performed from the manuscript, is the second which Leo Sowerby has composed. The sketch was made in the spring of 1932, and the scoring accomplished during the following summer. The work is in one movement, with a semblance of three part form. There is an extended exposition, a slow movement with new thematic material, and a recapitulation freshly treated, in which the two principal themes are reversed in order. The concerto opens with the first theme which, both in its initial statement and recurrence, is in two parts — the first given to the piano, the second to the orchestra. The second theme, in the dominant B major, occurs at the 85th bar. An extended exposition replaces the customary development. The slow movement, which is likewise built upon two themes, is ushered in by a cadenza-like interlude. When the first theme of the opening section returns, it is elaborated with brilliant piano figuration. The beginning of the coda is indeterminate.

Mr. Sowerby comes of British parents: his father was English, his mother Canadian. At fourteen he went from his native Grand Rapids to Chicago to improve his musical education, and there studied piano with Percy Grainger and Calvin Lampert, and composition with



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To the Friends of the
Boston Symphony Orchestra:

The Third annual Meeting of the Association of Friends of the Boston Symphony Orchestra will be held on December 3, 1936, at four o'clock in the afternoon at Symphony Hall.

Dr. Serge Koussevitzky, with members of the Orchestra, will present a brief programme of music.

Mr. Jerome D. Greene, Director of the Harvard Tercentenary Celebration, will address the Society. The members will recall that the Boston Symphony Orchestra took part in the Tercentenary exercises with three concerts: one in Sanders Theatre, two in Symphony Hall and assisted in a service in the Memorial Church.

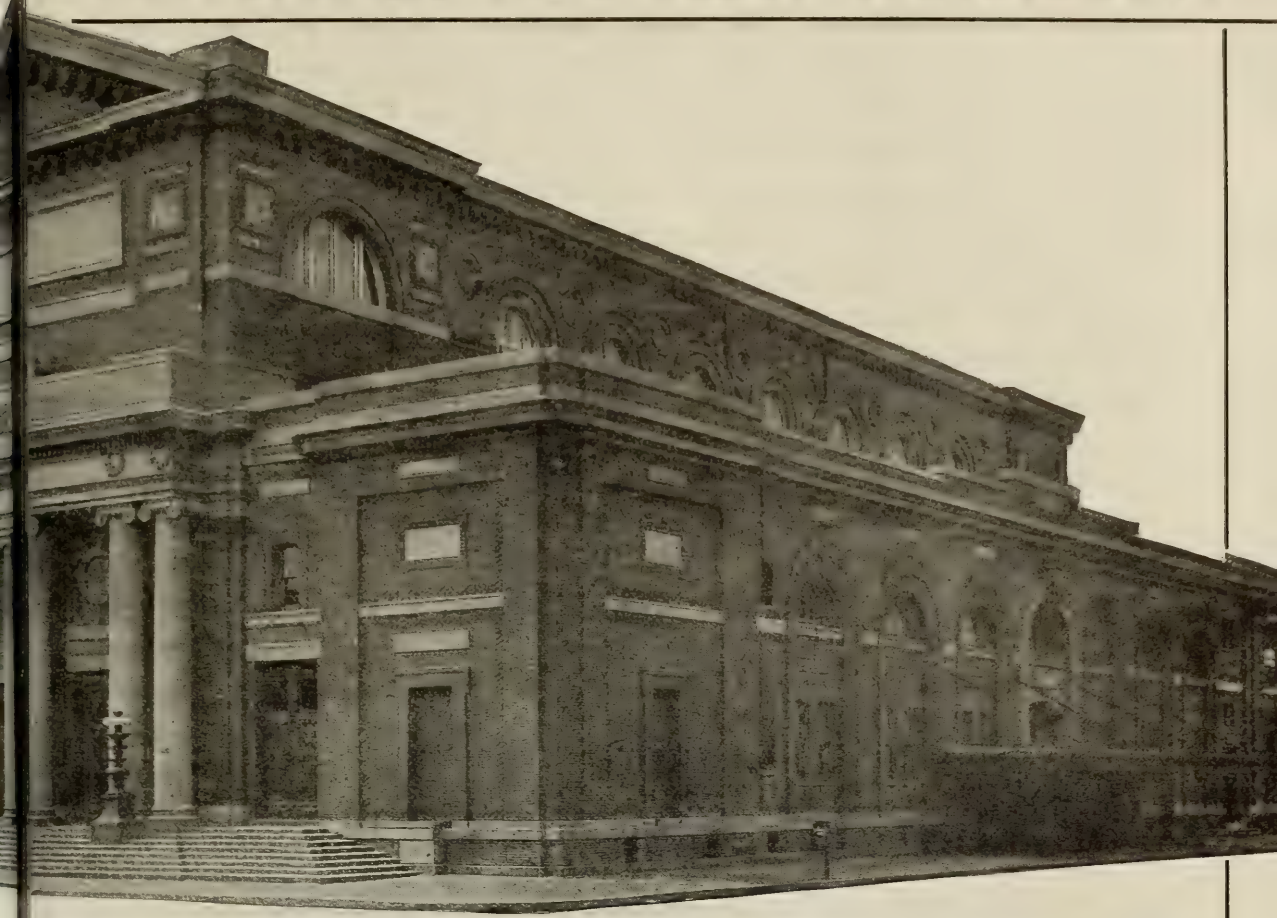
The Hon. Alvan T. Fuller has generously loaned from his collection, 17th and 18th century portraits and other paintings, including works of Van Dyck, Rembrandt, Reynolds, Gainsborough, Romney, Hoppner and Turner. The paintings will be on view in the foyer.

At the conclusion of the meeting there will be a reception for the members of the Orchestra and the Friends at which tea will be served.

It is suggested that members should remind their friends who have not joined our Society, that prompt enrollment will enable them to be present at the gathering on December 3.

Very sincerely yours,
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eeting of the friends

Arthur Olaf Andersen. The organ, however, became his chosen and his professional instrument. In 1921 he was awarded on the merit of his work, and not by competition, the first fellowship of music at the American Academy in Rome.

The following description of Sowerby the composer was made by Alfred H. Meyer for the *Boston Transcript,* March 11, 1932: "There is probably no factor in modern musical method that Sowerby has not at one time or other explored. Jazz had its inning with two works for Paul Whiteman's orchestra, entitled 'Synconata' and 'Monotony.' . . . His use of modern devices will become evident on the harmonic side . . . in his 'Second Symphony' and 'Prairie.' . . . It has been said that Sowerby, whose backgrounds have brought him into relatively little contact with the currents of European music, has been able to stick more closely to that which is indigenously American. If one were to mention a single outstanding quality in him, it would probably be his exuberance of spirit, an exuberance so great that it carries a definite originality inevitably in its train. That this originality sometimes amounts to nothing more or less than waywardness only helps to prove the point. He once said to a friend, in discussing the dictum of certain critics that a certain work of his was formless: 'Form, I guess, is doing what they expect you to do.' "

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The list of works by Mr. Sowerby is considerable. Of these, the tone poem "Prairie" was performed by this orchestra March 11, 1932. (It was also performed at a Monday evening concert, March 14.) He has also written: Quintet for flute, oboe, clarinet, bassoon and horn (1916); "Set of Four" (1917); the overture, "Comes Autumn Time" (New York Symphony Society, 1918); "Three British Folk-Tune Settings" (Minneapolis Symphony Orchestra, 1919); serenade for string quartet (Berkshire Quartet, March, 1918); trio for flute, viola and piano (Berkshire Festival, September, 1919); concerto for piano and orchestra (1919); suite for violin and piano (Berkshire Festival, 1921); rhapsody for chamber orchestra (1923); sonata for violoncello and piano (Berkshire Festival, September, 1924); "King Estmere," ballad for two pianos and orchestra (Rome, 1923); string quartet (Rome, 1924); piano concerto, first played by Mr. Sowerby, in 1920; symphony No. 1 (Chicago, 1922); suite for orchestra, "From the Northland"; "Money Musk," for orchestra (1924); cantata, "The Vision of Sir Launfal" (1926); "Synconata" and "Monotony," written for Paul Whiteman's Orchestra; "Medieval Poem," for organ and orchestra (1926); symphony No. 2, B minor (1927–28); symphonic poem, "Prairie" (1929); symphony for organ (1929); Passacaglia, Interlude and Fugue (1931); Sinfonietta for chamber orchestra (1933).

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JOSEPH BRINKMAN

JOSEPH BRINKMAN was born in Dubuque, Iowa, December 11, 1901. He attended the American Conservatory of Music at Chicago, and on graduation completed his studies with Lee Pattison and Artur Schnabel. He became a member of the faculty of the American Conservatory in 1929, but shortly obtained a post in the University of Michigan, in Ann Arbor, where he is still in charge of the piano department. He has appeared as soloist with the Chicago Symphony Orchestra on several occasions, has toured in sonata recitals with the violinists Renée Chemet and Jacques Gordon, and in recitals of his own, appearing with marked success last season in New York and Chicago.



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Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890

"ONE autumn evening in 1888," wrote Guy Ropartz, devout disciple of Franck, "I went to pay the master a visit at the beginning of vacation time. 'Have you been working?' I inquired. 'Yes,' was Franck's reply, 'and I think that you will be pleased with the result.' He had just completed the Symphony in D, and he kindly played it through to me on the piano.* I shall never forget the impression made upon me by that first hearing."

The first performance, at the Paris *Conservatoire,* February 17, 1889, when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck's colleagues spitefully critical, has been described with gusto by d'Indy in his much quoted book, the bible of the Franck movement. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). It was first played by the BOSTON SYMPHONY ORCHES-

* D'Indy lists the Symphony as having been begun in 1886.

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TRA — April 15, 1899, Wilhelm Gericke, conductor. The last performances by this orchestra were October 12, 13, 1934.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, timpani, harp, and strings.

It is not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the *Conservatoire,* and moved to winged words in behalf of their lovable *"maître,"* who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be

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misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it, even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

French musicians testify as to the rising vogue of Franck's music in the early nineties. Léon Vallas in his life of Debussy laments that the Parisian public of that time, "still carried along on a flood of romanticism," could not be diverted to the self-contained elegance of the then new impressionist composer. "The select shrines were still consecrated to the cult of a fierce, grandiloquent, philosophical art: Beethoven's last quartets, the new works of César Franck — discovered very late in the day — and Richard Wagner's great operas — these complex, ambitious works, so full of noble beauty, were alone capable of arousing an enthusiasm that bordered on delirium." Paul Landormy, writing for *La Victoire,* lists these same composers, and singles out Franck's Quintet and Quartet, as having been accorded at that time "an exces-

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sive admiration, romantic in its violence." Derepas, writing in 1897, told of a veritable Franck inundation, and the composer's son then wrote to him that he received every day quantities of letters and printed matter about his father. "What is strong," wrote Schumann, "will make its way." When once the special harmonic style of Franck, his absorption in the contemplative moods of early organ music had caught the general imagination, his musical faith needed no preaching.

The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as "constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle." He says elsewhere of the conception of the Violin Sonata — "From this moment the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser — which is radically wrong — his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a

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Mr. Lowell, who was the first Treasurer of the Orchestra under its Trustees, and himself a Trustee from 1918 until his death, embodied the two arts of music and painting. He might have continued the development of his charming gift of song without abandoning the practice of his profession. Not so with his painting. As he neared fifty, he retired from the conduct of affairs, and devoted himself wholly to the painter's art. First and last he was largely self-taught, with results far surpassing his modest estimate of them. Many of the better-known water-colors were produced in his later years, before which he had done most of his work in oils.

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musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could — and did — think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'? . . .

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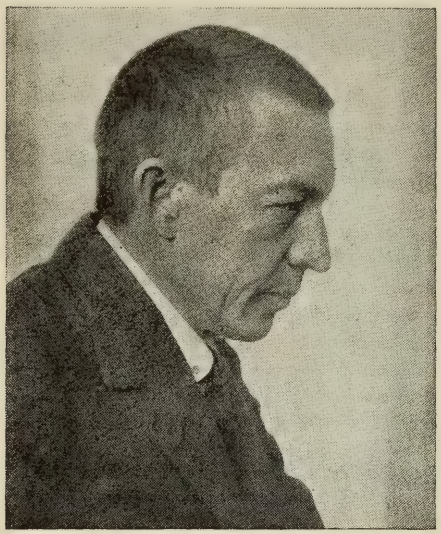


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Organ Fantasy and Fugue in G minor — Bach-Liszt

Sonata, Opus 109 . . . Beethoven

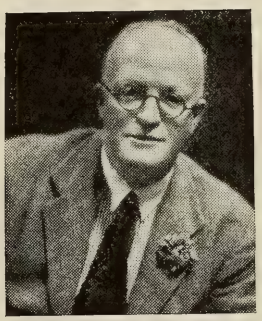
Polonaise in C minor
Nocturne
Mazurka
Rondo, Opus 16
. . . Chopin

Four Etudes tableaux, Opus 33 — Rachmaninoff

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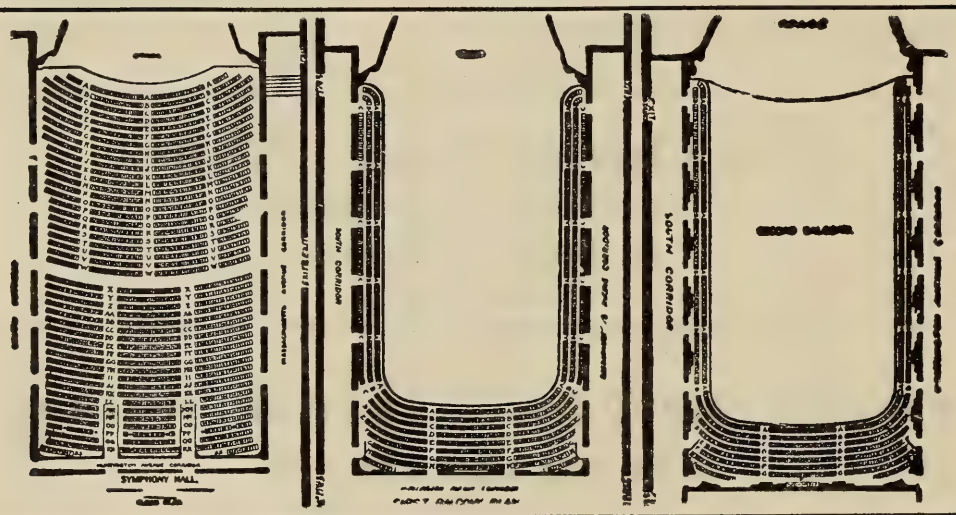
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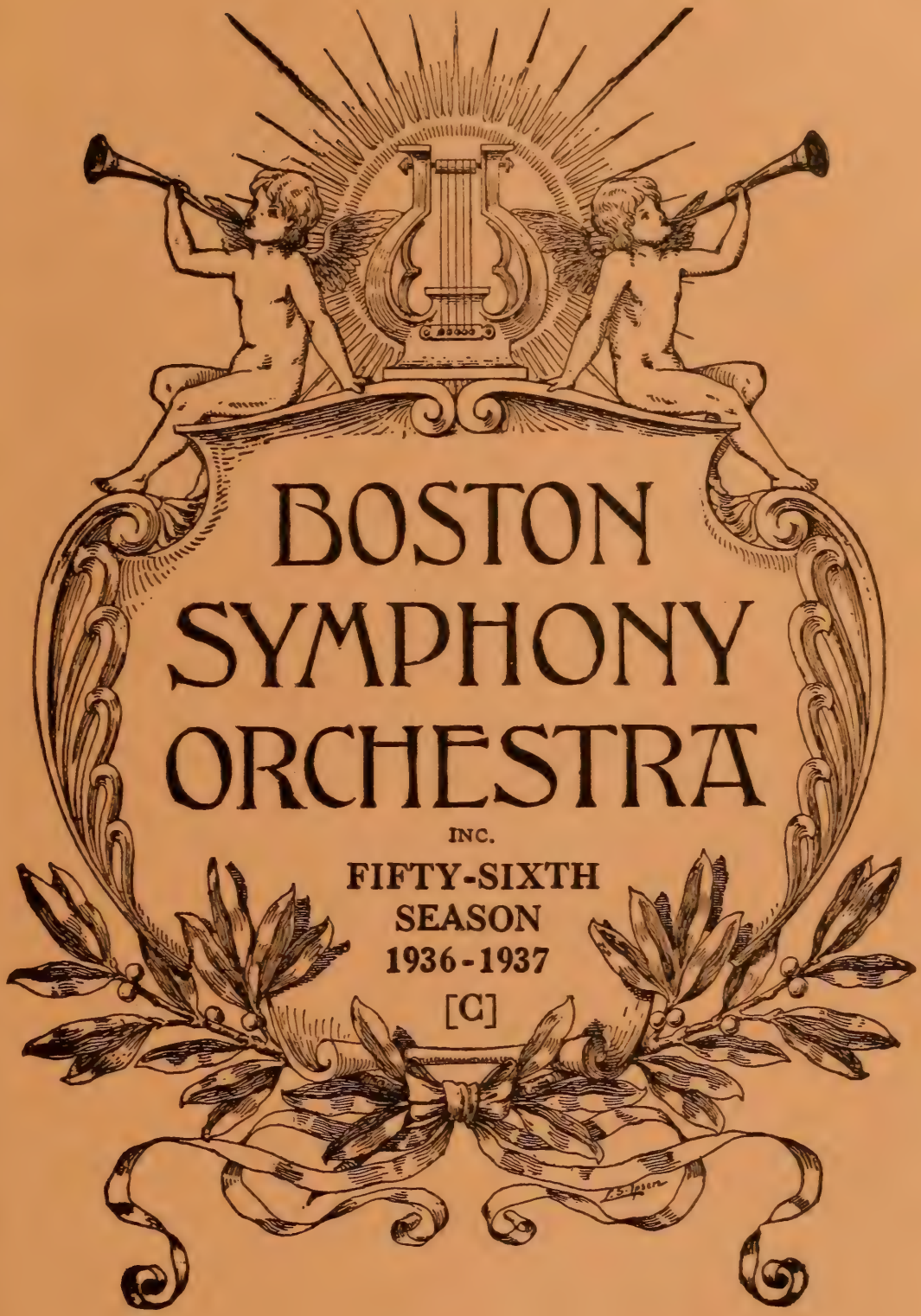


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Concert Bulletin of the Third Concert

MONDAY EVENING, *January* 18

with historical and descriptive notes

By JOHN N. BURK

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MONDAY, JANUARY 18, *at* 8:15

DIMITRI MITROPOULOS, *Conducting*

The Programme has been revised, and will be as follows:

PURCELL.....Prelude and Final Air of Dido, "When I am laid in earth," from the Opera "Dido and Aeneas" (Arranged for String Orchestra by Mitropoulos)

BEETHOVEN.....String Quartet in C-sharp minor, *Op.* 131 (Performed by the String Orchestra)

I. Adagio, ma non troppo e molto espressivo
II. Allegro molto vivace
III. Allegro moderato
IV. Andante ma non troppo e molto cantabile
V. Presto
VI. Adagio quasi un poco andante
VII. Allegro

(Played without pause)

INTERMISSION

SCHUMANN.....Concerto for Violoncello and Orchestra in A minor, *Op.* 129

Nicht zu schnell – Langsam – Sehr lebhaft

CASELLA.....Second Suite from "La Donna Serpente"

I. Sinfonia (Act I)
II. Prelude (Act III)
III. Battle and Finale (Act III)

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DIMITRI MITROPOULOS

DIMITRI MITROPOULOS was born in Athens in 1896. He made his first studies at the Athens Conservatory, having been a pupil of Ludwig Wassenhoven in piano, and of Armand Marsick in composition. He completed his studies of composition with Paul Gilson at Brussels, and with Ferruccio Busoni at Berlin. He was thereupon made assistant conductor of the Staatsoper in Berlin, a position which he held until 1924, when he was called back to Athens to take the directorship of the symphony orchestra of its Conservatory, a place which he still holds.

As a composer, the first ambitious work of Mr. Mitropoulos was an opera, "Beatrice," drawn from the drama of Maeterlinck. He has since composed orchestral and chamber music, piano works and songs.

Mr. Mitropoulos conducted concerts of the Berlin Philharmonic Orchestra in February, 1930, his first appearance there since the days of his apprenticeship. At that time he presented his own Concerto Grosso. He made his Paris début conducting the *Orchestre Symphonique de Paris,* February 14, 1932.

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(Arranged for String Orchestra by DIMITRI MITROPOULOS)

SOME hundred and seventy years before Wagner brought his "Tristan and Isolde" to its tragic close, Henry Purcell in England wrote his opera of another queen bereft of her heroic lover, culminating in music of passion transfigured in death. The similarity is not merely one of subject, for Purcell's famous air of the Carthaginian queen is music almost prophetic of the emotional chromaticism of Wagner's star-crossed lovers. John F. Runciman once called it "one of the most poignantly sorrowful and exquisitely beautiful songs ever written," and there is no lack of those who agree with him. One likes to believe that Purcell's imagination was lifted by the aspect of the sorrowing Dido into a momentary liberation from the constricted formulæ, the Drydenesque text, the generally stilted ways of his day of operatic beginnings.

It should be remembered that when "Dido and Æneas" was com-



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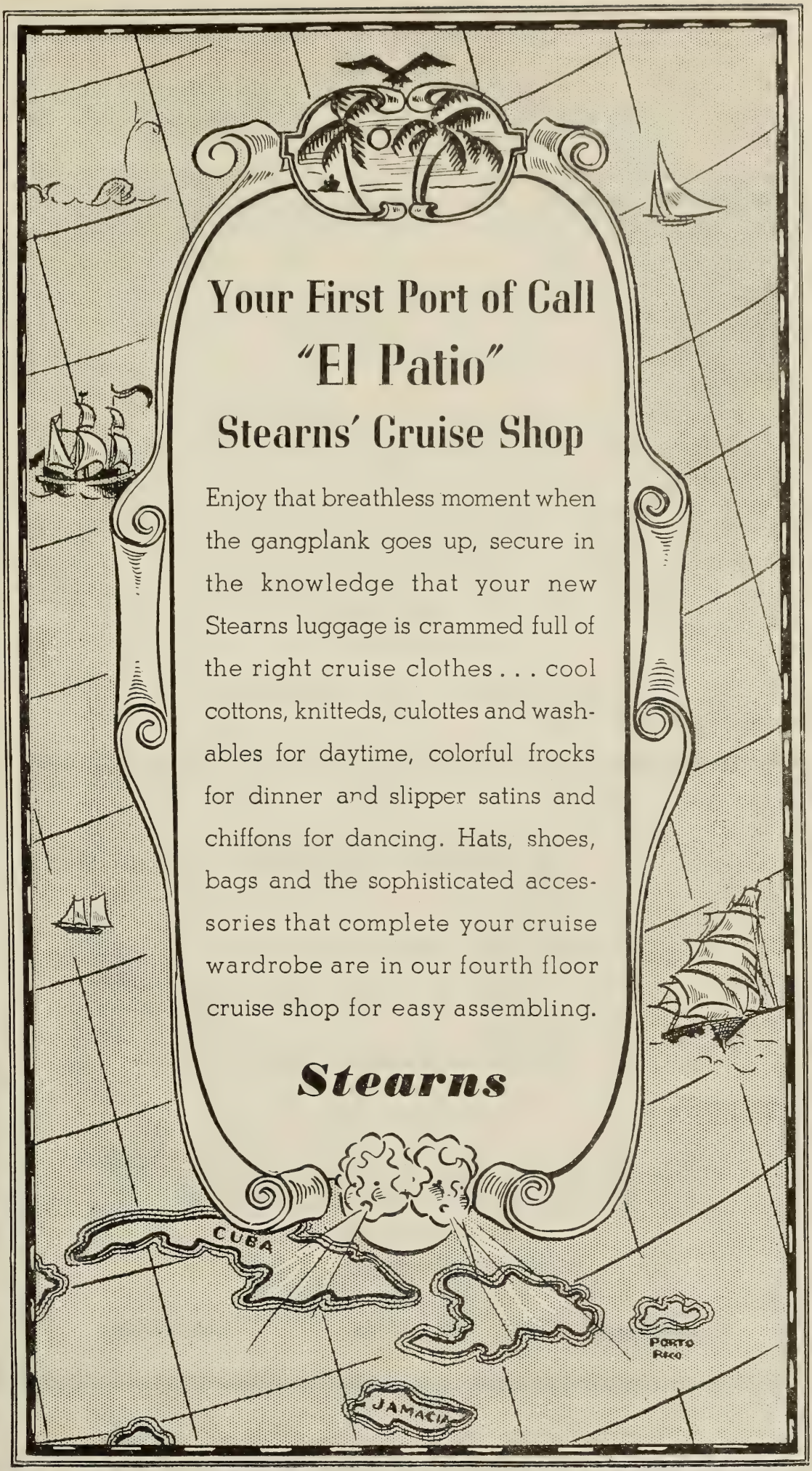
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posed, Handel was a child of four, Gluck was not to be born for twenty-five years to come. Purcell wrote in his dedication of "Diocletian" to the Duke of Somerset, a year later: "Musick is yet but in its nonage, a forward child which gives hope of what it may be hereafter in England." If this was so, British opera was but the merest infant, for opera remained, in Purcell's time, essentially a strange importation from Italy. No English "opera" worthy of the name is to be found before Purcell's time, although stage pieces with music date as far back as Matthew Locke's "The Siege of Rhodes," produced in 1656.

Purcell wrote a number of so-called "operas," but they are nothing more than incidental music to plays or masques, an occasional dance, air, or interlude to vary the spoken text. "Dido and Æneas" is unique in the list of Purcell's works for the stage, in that it is set to music from beginning to end. Nahum Tate, the librettist of "Dido and Æneas," pieced out Virgil's brief tale of the lovers, of Æneas' departure at duty's call to found an empire, and the self-immolation of the abandoned queen, by adding scenes between Dido and her sister, Anna, as confidante, and others in which "weird sisters" plot over their witches' brew the downfall of the royal pair. These are the words of Dido's air:

> When I am laid in earth, may my wrongs create no trouble in thy breast.
> Remember me, remember me,
> But ah! forget my fate!

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If this affecting song, about which so much has been written, is subjected to formal scrutiny, it becomes nothing more than the "curtain tune on a ground" which was a customary ending for operas of the time. Nothing of course could be more essentially untheatrical than a chaconne (or passacaglia), with its ground bass repeated again and again, while variety must be sought in the upper voices. It was upon this rigid and wooden prescription that Purcell wrought his living and moving "lament." The bass figure which Purcell used, seven times repeated, is a chromatic descent, very like that which Bach used in the Crucifixus of his Mass with similar poignant effect (although Bach, in Germany, surely knew nothing of Purcell's score). Over his bass, Purcell wrote the vocal part with the freedom and melodic genius which otherwise traverses "Dido and Æneas," also, as elsewhere, deriving a particular melancholy from the minor mode. The composer establishes the mood of pathos in the opening measures, *adagio,* of the introduction. Dido, in her only other air in the opera, tells her sister Anna of her torment — here, too, with a ground bass, and in similar pathetic accents, of clear tonal characterization. "Above everything else," Lawrence Gilman has pointed out, "the music takes the breath by its modernity. Examine the chord which begins the thirty-third measure of Dido's Farewell (counting from the beginning of the



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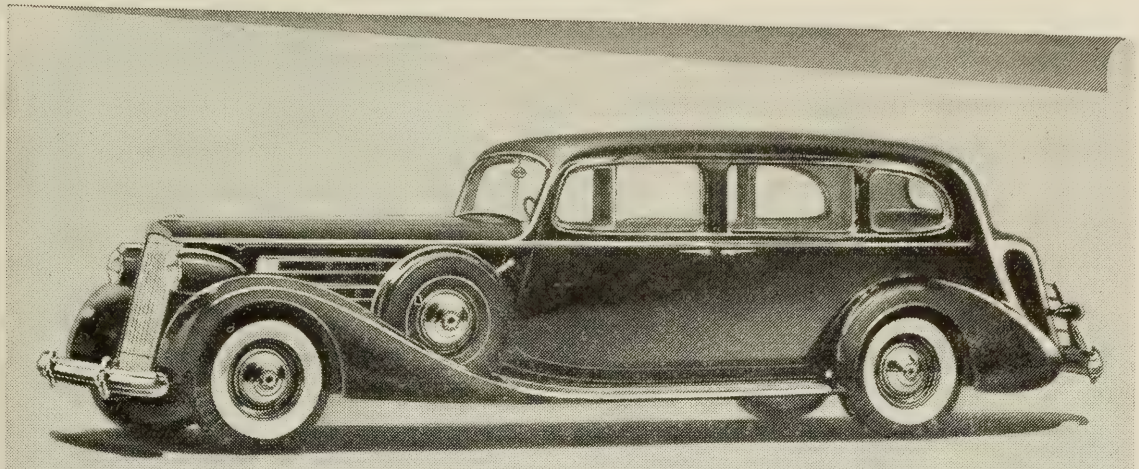
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voice-part). This chord is identical with one of the favorite suspensions used by Debussy in *'Pelléas et Mélisande'* two hundred years after Purcell died. You will rub your eyes, but there it is. And you will rub them again and again as you go through or listen to the score of 'Dido.'

"Such things are mysteries. . . ."

In other of Purcell's operas than "Dido and Æneas" there are indications for wind instruments or drums, supplementing the string orchestra. This opera is simply scored for the four voices of the string choir, augmented by occasional harpsichord *continuo*. This would imply limited orchestral resources at its production, which indeed seems to have been the case. It was performed, as the libretto states, "at Mr. Josias Priest's Boarding-school at Chelsea, by young gentlewomen."

"Dido and Æneas" may have had a certain favor in its time, for several manuscript copies of the music have been found. But the piece was forgotten. Dr. Burney, giving Purcell considerable space and high praise in his History of Music, which he completed just a hundred years after "Dido and Æneas" was written, did not so much as name this opera in his detailed discussion of Purcell's stage works. John Hawkins, Burney's contemporary, made mention of "Dido and Æneas" and spoke of its performance: "The exhibition of this little piece by the young gentlewomen of the school, to a select audience of their

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parents and friends, was attended with general applause, no small part whereof was considered due to Purcell."

The probable date of "Dido and Æneas" has long been a favorite subject for musicological sleuthing. Sir George Macfarren, editing the publication of the work by the Musical Antiquarian Society in 1841, placed the date of the first performance as 1675, relying upon a forefront of previous authority dating from the supposition of Hawkins, who hazarded 1677 as the actual date. These historians, in their eagerness to cry "a marvel" and set up "Dido and Æneas" as the product of a boy in his teens (which on the face of it was extremely unlikely), were too ready to assume that the opera coincided with the first appearance of the spoken play. The libretto when discovered in 1842 showed that the opera was first produced by Josias Priest's Boarding School in Chelsea. The school, it was demonstrated, moved to Chelsea in 1680, making that the earliest possible date of the opera. Later experts in Purcell have worked out an elaborate case to the effect that "Dido and Æneas" was composed in 1689, "or very near 1689."

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STRING QUARTET IN C-SHARP MINOR, *Op.* 131

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

(Edited for String Orchestra by DIMITRI MITROPOULOS)

THE last full year of Beethoven's life, in which he reached the final sum of his completed works, was the year of the great C-sharp minor quartet, and the final Quartet in F, Op. 135; he also finished two begun in 1825 – the Quartets in B-flat, Op. 103, and in A minor, Op. 132 (with the "Song of Thanksgiving in the Lydian Mode"). These, with the Quartet in E-flat, Op. 127, and the *Grosse Fugue,* a quartet movement, were all the music of import that occupied him after the Ninth Symphony was completed in 1823.

The year 1826 was one, in the words of Thayer, "of awful happenings and great achievements; a year of startling contradictions, in which the most grievous blows which an inscrutable Providence dealt the composer as if utterly to crush him to earth, were met by a display of creative energy which was amazing not only in its puissance but also in its exposition of transfigured emotion and imagination." The pitiable struggle between Beethoven and his nephew Karl became progressively tense and harrowing through these months. Putting spies

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upon Karl's dissolute practices in Vienna, demanding an accounting for every penny spent, for fear of the vicious uses to which it might go, the guardian constantly quarrelled with the boy, drove him to desperation and subterfuge. Karl soon learned his power over the foster-father, who loved him to distraction. He had only to disappear from sight without warning and Beethoven was wild with apprehension – ready to forgive anything. The affair reached its climax in July, when Karl attempted to shoot himself. There is every evidence that Beethoven was deeply shaken by this event.* Through everything, the creative brain remained prodigiously active, often quite oblivious of its surroundings. "The last lying sheaves," in the words of Herriot, "were gathered by armfuls in his spiritual garden at all times of day, under all kinds of light and shadow and even in the still of the night." It was at the rural Gniexendorf where, visiting his brother Johann in the autumn, he terrified the peasants as he strode about the countryside, singing, roaring, gesticulating, beating time with his feet. It is even told how a yoke of oxen were startled at this strange apparition, and sent plunging off their course. This was the Beethoven of the C-sharp minor quartet.

*Schindler wrote that Karl's attempt at suicide bowed the proud figure of the composer until he soon "looked like a man of seventy."



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The C-sharp minor Quartet has seven numbered "movements," played without break. Yet the traditional four movement scheme is still discernible in it, and was again explicitly used by Beethoven in the final Quartet in F major, which followed. The Ninth Symphony of 1823 had its four movements, though greatly extended, and bent to new purposes. Its finale moved boldly into a new and experimental world. But this was his last orchestral work, and he turned to the string quartet, writing five of them in the three years that remained of his life. A restless spirit to the end, he may have found the massed forces of the great choral finale cumbersome to his questing and improvisatory mood. Four stringed voices could be plastic and obedient to the drift of his musical thoughts, by turn searching, whimsical, imperious, but above all, unconfined by strictures of custom. In the five last Quartets the voice movement and the sequence of discourse took their own way, not arbitrarily, but as by some inner compulsion — an undefinable law of Beethoven's art which left his circle of friends and his immediate posterity more than a little bewildered, but which time has proved to have a basis far removed from wilful caprice.

There was no formal justification for this quartet by any workable rule of procedure in the year 1826 — or for many years after. Any other composer attempting a quartet in seven "movements," each taking its

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own independent course, would indeed have produced a compilation of "odd bits from here and there," such as Beethoven jokingly called the score. Another could not have had Beethoven's peculiar integrating purpose, clearly felt but difficult to define, in the C-sharp minor Quartet — save for its jointure into an unbroken whole. Beethoven alone could have been so profligate with his thematic thoughts, revealing a new profusion of them in each episode, often passing them by with little or no development. Vincent d'Indy finds the architecture of the work "surprising in its marvelous equilibrium, established according to the cadence formula of the tonality of C-sharp minor." * He notes that Beethoven "resuscitates, in charming fashion, the suite type" in the D major *vivace* which follows the fugue, while not until the advent of the *finale* does the first-movement form appear, "evoking melodically the subject of the initial fugue."

The seven numbered movements are plainly reducible to the conventional four, if the opening fugue, which far exceeds in length and importance any usual introduction, can be taken as an introduction. The following *Allegro molto vivace* can be looked upon as the first movement, the eleven bars of "No. 3" as a bridge passage with a cadenza leading into the *Andante* with variations, the fully developed

*"(1) Tonic; (2) Subdominant; (3) Relative of the subdominant; (4) Relative; (5) Dominant; (6) Tonic."

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slow movement. The *Presto* is distinctly a scherzo; the *Adagio* (No. 6) of twenty-eight bars, another episode, bridging with a short relief of slow tempo the swift scherzo movement and the *allegro finale* which follows.

In the unfolding of the great fugue, the process of the intellect is always subservient to that of the heart. It is long and devious, but sustained, constantly revelatory. The sorrowful mood is dispelled by the *Allegro molto vivace* (No. 2) in a bright D major – "the return to life," Paul Bekker has called it, "to joyful thought and emotion, an *incarnatus est* in the human rather than the religious sense." The theme of the *Andante molto cantabile,* in a peaceful A major, is simplicity itself, yet with no possible stigma of the "commonplace" in it. The variations are another marvel of melodic resource, the theme much transformed – often disappearing altogether. The *Presto* (in E major) is closer to the orthodoxy of a scherzo. The brief *adagio* introducing the last movement is another gentle hymn of faith, contemplative, giving that pause of mystery with which Beethoven would linger over a pending disclosure. The final *allegro* is brilliant and jubilant. It has the impulse of militant triumph which recalls the *finale* of the "Eroica," and, still more closely, the march episode in the *finale* of the Ninth Symphony.

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PRELUDIO GIOCOSO (AFTER CARLO GOLDONI)

By RICCARDO CASTAGNONE

Born at Brunate (Bergamo) in 1906

THIS prelude is said to aim at the comedy style of the eighteenth century Venetian dramatist, the "Italian Molière." No special play is mentioned by the composer. The Preludio Giocoso was first performed in March, 1935, under the direction of Mr. Mitropoulos at his concerts in Monte Carlo. The conductor has also introduced it in several Italian cities.

The Prelude is marked *vivace con brio,* and maintains its lively tempo throughout. The light and gay theme with which the music opens runs persistently through the score, at times delivered in a light and gay *staccatissimo,* at times brilliantly set. A secondary theme is melodic in character, but does not offer any real contrast. The score calls for two flutes and piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, three trombones, timpani, bells, snare drum, bass drum, cymbals, celesta, and strings.

The comedies of Goldoni have been the cause of much music. Sinigaglia's Overture to *"Le Baruffe Chiozzotte,"* translated by Philip Hale as "The Chioggian Brawls" or "The Squabbles of the People of Chioggia," and referred to by the playwright in his memoirs as a "low

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comedy," had its vogue as a concert piece and was performed by this orchestra on March 11, 1911, April 9, 1915, and March 23, 1917. Several operas have been based upon the works of Goldoni. His contemporary and fellow countryman, Nicola Piccini, made a setting of two of them, *"La donne vendicate"* and *"La buona figliuola maritata."* Antonio Salieri at about the same time wrote an opera upon *"La calamità de cuori."* Recent works are *"La donne curiose"* by Wolf-Ferrari, and *"La locandiera"* ("Mistress of the Inn") by Henry Hadley.

As yet virtually unknown in this country, Riccardo Castagnone is described as a composer principally of chamber music. He attended the Giuseppe Verdi Conservatory of Milan, studying with G. C. Paribeni in composition, and G. Frugatta in pianoforte – taking honors in both subjects. He also studied law and took his doctorate for that profession, but returned to music, studying orchestral conducting with Hermann Scherchen.

Castagnone has written music for violin and violoncello, a number of songs, and some piano pieces. There is also a suite of Ancient Dances for small orchestra and incidental music for "The Crown of Myrtle," a three-act play of P. Gadda. As a pianist, he has devoted himself to ensemble music, founding in 1933 a trio with which he has toured Italian cities.

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CONCERTO FOR VIOLONCELLO AND ORCHESTRA, IN A MINOR, *Op.* 129

By ROBERT SCHUMANN

Born at Zwickau in Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856

IT WAS in new surroundings, which might not be considered too favorable for composition, that Schumann wrote his Concerto for Violoncello. The time was October of 1850, about two months after the composer's installation at Düsseldorf. He had accepted the post of orchestral and choral leader, not without some hesitation, for Mendelssohn, who had conducted there, spoke not too well of the quality of the musicians. But the duties were light enough not to tax his strength or to intrude seriously upon the realm of the creative imagination.

The Schumanns, taking a reluctant farewell of Dresden, accordingly moved to the Rhine city on September 2, 1850. Clara was distressed at the noisy lodgings they were at first compelled to take, because her husband's failing health required a peaceful environment. But the local musicians gave the pair a heartening welcome, with a serenade, a combined concert, supper and ball on September 7. Choral and orchestral rehearsals began and promised well (this promise was not to be fulfilled; Schumann, unequal to the requirements of the position, later encountered friction which resulted in his forced resignation). But in October, 1850, Schumann was optimistic over his new situation. Neither the necessity of adjustment to new routine, nor the strain of making new acquaintances prevented him from composing industriously. A visit to Cologne and the Cathedral there on September 29 made its impress upon the "Rhenish" Symphony, which he composed in November.

Before this he composed his concerto for violoncello and orchestra. The work was sketched between October 10 and 16; the full score completed by October 24. Clara Schumann entered in her diary, November 16: "Robert is now at work on something. I do not know what, for he has said nothing to me about it [this was the Symphony in E-flat]. Last month he composed a concerto for violoncello that pleased me very much. It seems to me to be written in true violoncello style." There is another reference to the concerto the following year. "I have played Robert's violoncello concerto again," Mme. Schumann wrote, October 11, 1851, "and thus gave to myself a truly musical and happy hour. The romantic quality, the vivacity, the freshness and the humor, and also the highly interesting interweaving of violoncello and orchestra are indeed wholly ravishing, and what euphony and deep feeling there are in all the melodic passages!"

Schumann himself does not seem to have been entirely satisfied. He contemplated a performance at one of the Düsseldorf concerts two

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BACH.....Prelude and Fugue in B minor for Organ
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SCHUMANN.....Symphony No. 2 in C major, *Op.* 61

MALIPIERO..... Concerto for Piano and Orchestra
(Dimitri Mitropoulos playing the piano part)

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years later (May, 1852), but apparently withdrew the work. He did not give it to a publisher until 1854, and corrected the proofs early in that year, shortly before the sorrowful event which made restraint necessary – his attempt at suicide by throwing himself into the river Rhine.

The concerto was probably not performed in his lifetime. The first performance on record is one at the Leipzig Conservatory to celebrate the fiftieth anniversary of his birth – the date was June 9, 1860, and the soloist Ludwig Ebert.

The following performances by the Boston Symphony Orchestra are listed: February 3, 1888 (Soloist, Fritz Giese); March 6, 1896 (Leo Schulz); October 7, 1910 (Alwin Schroeder); January 30, 1920 (Jean Bedetti); April 17, 1931 (Gregor Piatigorsky).

The three movements of the concerto are played without a break. In the first, which is in A minor, *nicht zu schnell,* the two themes are first presented by the solo instrument – the first after a few measures of orchestral introduction, the second after an intervening *tutti.* The slow movement, *langsam,* is in F major. It is based principally upon the expressive subject which the violoncello first discloses. An *accelerando* passage for the solo 'cello leads into the finale (*sehr lebhaft,* in A minor). A cadenza is introduced before the conclusion.

GASPAR CASSADÓ

Gaspar Cassadó was born in Barcelona in 1898. "From his father, a well-known 'cellist," according to a brochure published by Cassadó's management in New York, "he inherited his love of the 'cello, and from him received his early training. Later he studied under Pablo Casals, whose friendly offices were invaluable in gaining him recognition as a composer. For when Cassadó composed his 'cello concerto, Casals was the first to introduce it to the public, playing the solo part."

Cassadó has toured Europe many times, playing with the principal orchestras. This season he is making his first visit to America. His first appearance was as soloist with the Philharmonic Symphony Society of New York, with which orchestra he played on December 10 last.

The Spanish musician is likewise known as a composer, and as a transcriber. His "Rapsodia Catalana" was produced in New York under Wilhelm Mengelberg's direction in 1922. He has also written three string quartets, a trio, and other chamber works. His transcription of Mozart's Horn Concerto, K. 447, for Violoncello and Orchestra was performed by this orchestra with Gregor Piatigorsky as soloist on March 24, 1933. He has also arranged Weber's Concerto for Clarinet in E-flat, and Schubert's Arpeggione Sonata for performance by his own instrument.

SECOND SUITE FROM THE OPERA "LA DONNA SERPENTE"

By ALFREDO CASELLA

Born at Turin, Italy, on July 25, 1883

"*LA DONNA SERPENTE,*" Casella's only full-length opera, was completed in 1932 and produced at the *Teatro Reale dell' Opera* in Rome, March 17 of that year. Giovacchino Forzano designed the production, which was conducted by the composer. The "fable" opera, as it is called, is set to the text of Cesare Lodovici, which in turn is based upon the fantastic play of the same name by Carlo Gozzi, the Venetian writer of fairy plays in the eighteenth century, whose works have furnished the subject for Puccini's "Turandot," Busoni's "Turandot," and Prokofieff's "The Love for Three Oranges."

The second of the two suites which Mr. Casella has drawn from the opera is dedicated to Bernardino Molinari. It begins with the *sinfonia* which, in the stage performance, is played between the prologue and the first act. The second movement is the prelude to the third act, a *lento* in which the melody is developed broadly and with increasing sonority — then diminished to a *pianissimo* ending by a muted orchestra. The third movement consists of a battle scene and a

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Gymnopédie No. 1 Erik Satie–Debussy
Love for Three Oranges — Scherzo and March Prokofieff
Ma Mère L'Oye (Mother Goose) Ravel
Petrouchka Suite Stravinsky
Pictures at an Exhibition Moussorgsky-Ravel
Sarabande Debussy-Ravel
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 6 in G major ("Surprise") Haydn
Symphony No. 8 in B minor ("Unfinished") Schubert
Rosamunde — Ballet Music Schubert
La Valse Ravel
Wiener Blut — Waltzes (Vienna Blood) Strauss
"The Enchanted Lake" Liadov

triumphal finale in march tempo, drawn from the last act of the opera. The first and third of these movements are brilliantly orchestrated.*

It will be remembered that Gozzi, whose spirit was akin to E. T. A. Hoffmann, long won high admiration in Germany. Richard Wagner based his early opera *"Die Feen"* on this same fairy tale of Gozzi, which has been translated "The Woman Turned Snake." Wagner was evidently drawn by the mingling of supernatural fantasy with human symbolism. He transformed the four masks which recur in Gozzi's works into different grotesque figures, but Casella has kept the usual Pantalone, Brighella, Tartaglia, and Arlecchino under slightly disguised names for comic purposes. The Italian composer long considered *"La Donna Serpente"* as promising operatic material, according to the statement of Raymond Hall (in the *Musical Courier* of April 9, 1932). He pondered the subject "off and on for ten years, then spent fragments of three more (1928–31) in its composition and still another in its mounting."

The tale is of a fairy who stoops to mortal love, and is punished by being transformed into a snake — a spell from which she is finally released by the heroism of her lover. The settings are weird and cavernous, the second act depicting the fair palace where the lovers dwell, set upon a precipitous cliff in the distance. The third is dominated by the gigantic likeness of a creature with reptile head and human torso, poised amid murky flames. Miranda, daughter of Demogorgon, king of the fairies, becomes mortal to wed her mortal lover. His failure to meet the terrible tests which are put upon his fidelity results in the transformation of Miranda into a serpent for a period of two hundred years. The hero traverses all barriers to free her from the curse, and the two are finally crowned a mortal king and queen.

***Three flutes and piccolo, two oboes and English horn, two clarinets, small clarinet and bass clarinet, three bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, harp, strings, and the following additional percussion: tambourine, military drum, tenor drum, bass drum, tam tam, triangle, cymbals, bells, xylophone, clapper, and rattle.**

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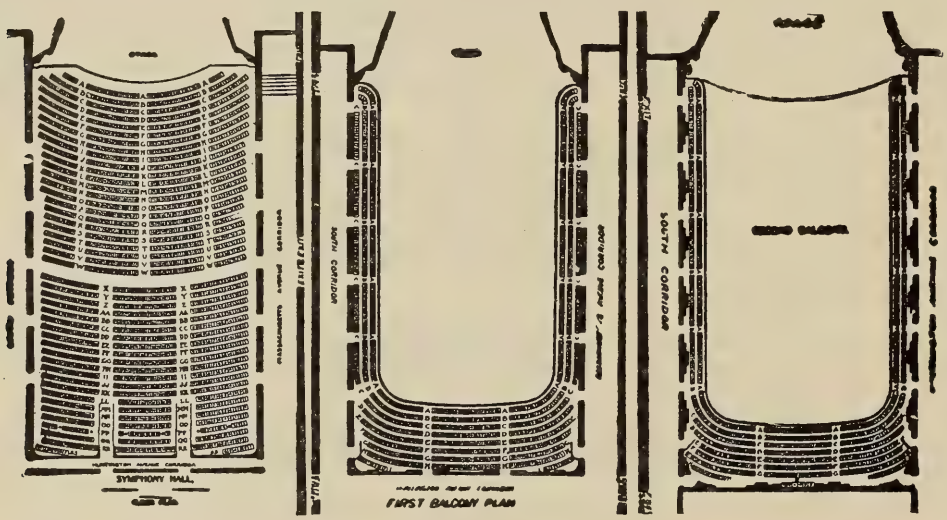
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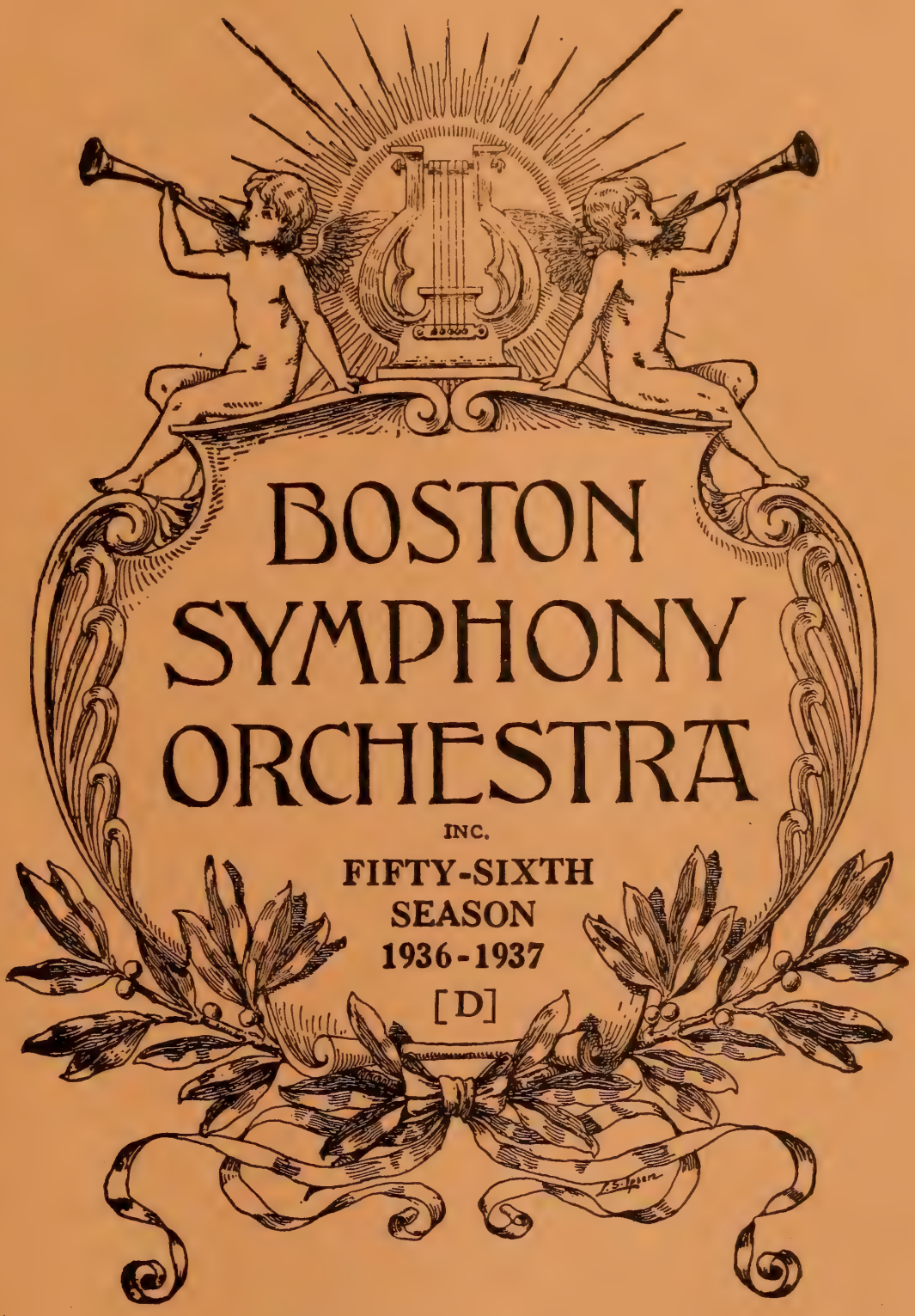


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Concert Bulletin of the Fourth Concert

MONDAY EVENING, *February* 8

with historical and descriptive notes

By JOHN N. BURK

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MONDAY, FEBRUARY 8, *at* 8:15

Programme

LIADOV.....“From the Apocalypse,” Symphonic Picture, *Op.* 66

BRAHMS.....Symphony No. 3 in F major, *Op.* 90

I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

INTERMISSION

WAGNER.....Prelude to “Lohengrin”

WAGNER.....“Forest Murmurs” from “Siegfried” (Act II)

WAGNER.....Overture to “Tannhäuser”

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"FROM THE APOCALYPSE" — Symphonic Picture, *Op* 66

By Anatol Constantinovich Liadov

Born at St. Petersburg, May 11, 1855; died on August 28, 1914

The score, dedicated to Alexander Siloti, bears these verses from the tenth chapter of the Revelation of St. John the Divine:

"And I saw another mighty angel come down from heaven, clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire. And he had in his hand a little book open: and he set his right foot upon the sea, and his left foot on the earth, and cried with a loud voice, as when a lion roareth: and when he had cried, seven thunders uttered their voices."

The score, published in 1913, calls for three flutes (the third interchangeable with piccolo), two oboes, English horn, three clarinets, two bassoons, double bassoon, four horns, three trumpets, three trombones, two tubas, four kettledrums (two players), bass drum, cymbals, triangle, tam-tam, bells, celesta, harp, and strings.

This composition was performed in New York at a concert of the



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FIFTH FLOOR IN THE ANNEX

Symphony Society on November 5, 1922. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Koussevitzky conductor, October 23, 1925. There were other performances December 16, 1927, and January 29, 1937.

Liadov as a young man became closely associated with the nationalist group of five at that time when they were becoming estranged from Balakirev on account of his domineering ways. When Belaiev, patron and benevolent publisher, became the center of their orbit, Liadov was with them constantly, attending their musical evenings, whereat his latest work, with those of the rest, would be played over. His brilliant talents were accepted by them, and in the joint compositions of which they were so fond, such as the "Paraphrases" ("Tati-Tati" Variations), or the Quartet on the theme B-La-F (in deference to Belaiev), the initials "A. L." took a prominent place. When there was a matter of orchestral filling in to be done on a posthumous score of Glinka, the tangled sketches of Borodin, or Moussorgsky, Rimsky-Korsakov, always the first ministrant in such matters, called the skill of Liadov to his aid.

The friendship of Rimsky-Korsakov and Liadov was long-enduring and cemented by such projects as these. They were long associated as



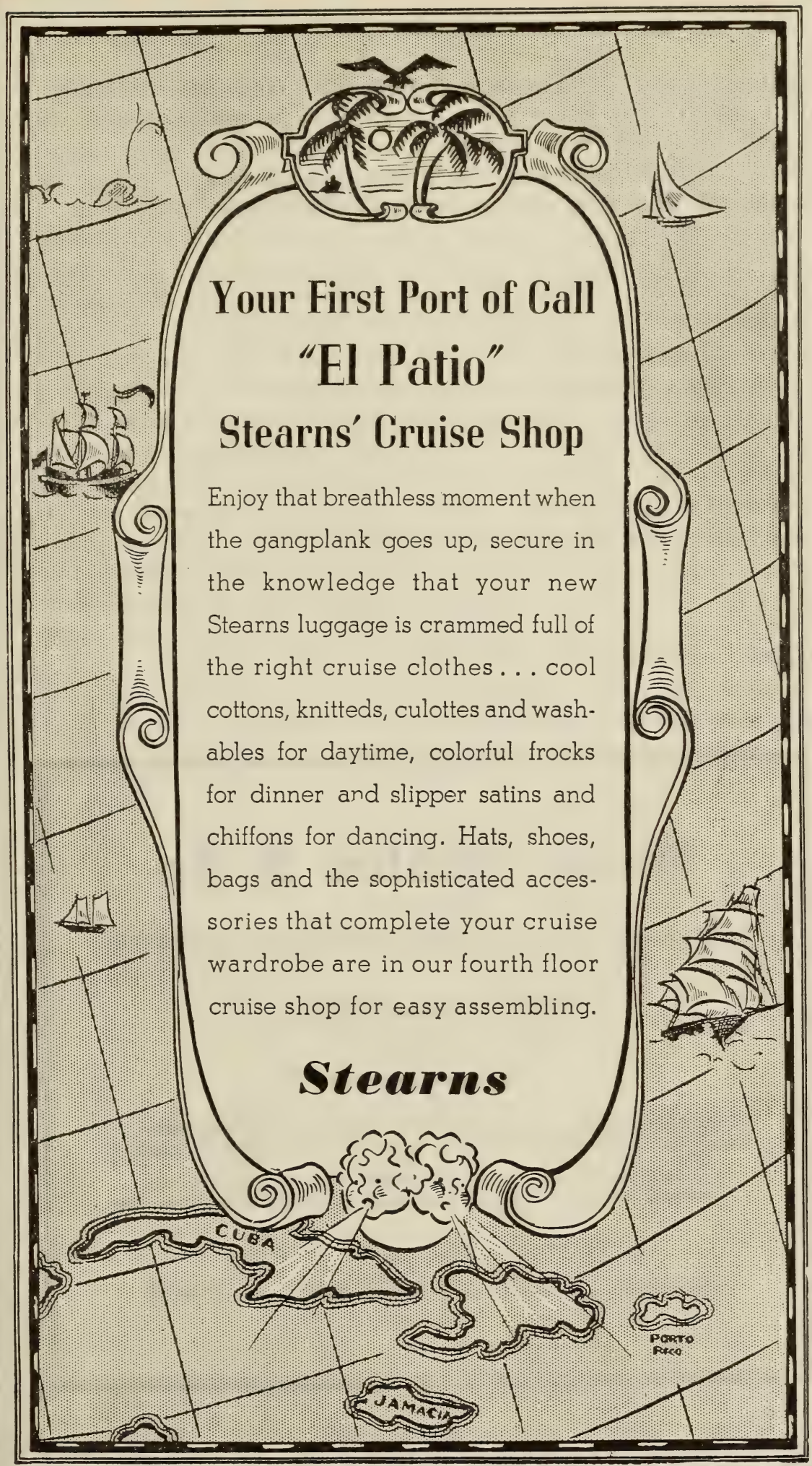
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co-professors in the Petersburg Conservatory. When in 1908 Liadov, with others, resigned from the Conservatory in protest against the ejection of Rimsky-Korsakov, this act of loyalty must have been something of a reproach to the older composer, on account of an episode connected with their first association. This was in the season of 1875–76, when Liadov, a youth of twenty, became known to Rimsky-Korsakov (who was only eleven years older) as a pupil in his classes. Rimsky-Korsakov makes a confession in his memoirs. Liadov was "incredibly lazy," and ceased coming to the classes altogether. The young man and his classmate, G. O. Dütsch, were expelled for their "laziness." "Soon after their expulsion," wrote Rimsky-Korsakov, "the youngsters came to my house, with the promise that they meant to work, asking me at the same time to intercede for their re-admission to the Conservatory. I was immovable and refused point blank. The question is, whence had such inhuman regard for forms overmastered me? Or was it the result of my contrapuntal studies, just as excesses of commandeering were the result of my military-naval school training? I do not know; but to this day, bureaucratic fits of this nature occasionally overtake me. Of course, Liadov and Dütsch should have been immediately readmitted, like the prodigal sons that they were; and the fatted calf should have been killed for them. For, indeed, Dütsch was very capable and Liadov was talented past telling. But I did not do it.

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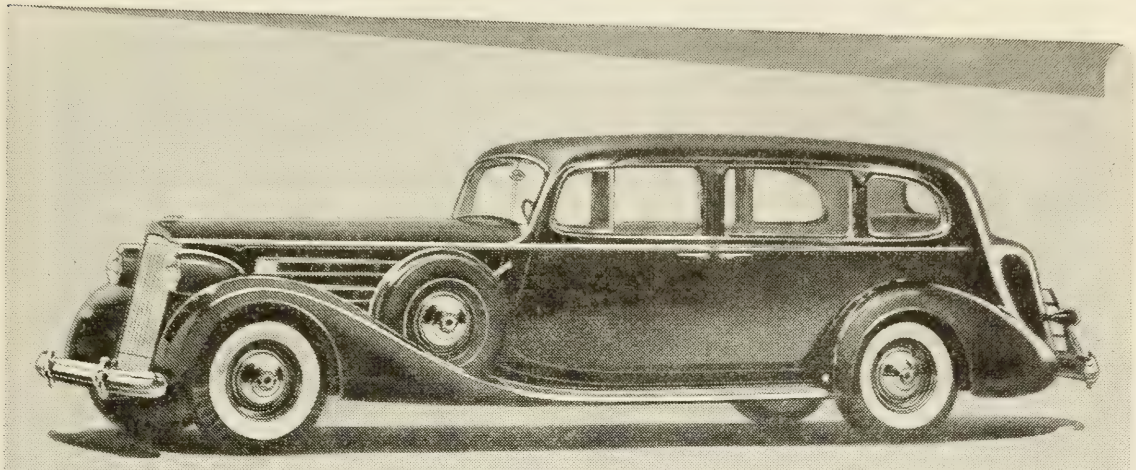
The only consolation, possibly, is that everything is for the best in this world of ours — both Dütsch and Liadov became my friends subsequently."

Rimsky-Korsakov attributes the laziness of Liadov to his background and his early training — or lack of it. Liadov grew up with music about him. His grandfather had been a musician; his father, Konstantin Nikolaievitch, was conductor at the Russian Opera. His uncles were a ballet-conductor, choral trainer and 'cellist, respectively, and their careers were in the theatre. "The brilliant gifts of Anatole's father," wrote Rimsky-Korsakov, "were stifled in continuous reveling and carousing. He frittered away his activity as composer on mere nothings, composing dance music and pieces to order." The same trait of composing short pieces or of leaving longer ones half finished is discernible in the son. Rimsky-Korsakov continues: "Of Anatole's mother I know nothing; she had long departed this world, when I first came to know him. Anatole and his sister V. K. (subsequently wife of Sariotti, a singer of the Russian Opera) had been left to grow up as best they might. Their father, deep in his carousing and his liaison with the singer L., was never at home and never laid eyes on his children for weeks at a stretch. Though he drew a good salary, he very often left his children without a copper, so that they had to

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borrow money occasionally from the servants, to escape starvation. Of formal education and instruction there could be no question at all. On the other hand, however, Anatole had unrestricted access behind the scenes of the Mariinski Theatre, where one and all, from the leading singer to the last lamp-lighter, spoiled him as the conductor's son. At rehearsals, he larked in the wings and clambered all over the boxes. . . . He, the pet of the opera-troupe, the pet who frequently had nothing to eat at home, was irresistibly drawn by the operatic stage. Glinka he loved and knew by heart. *'Rognieda'* and *'Judith'* delighted him. On the stage he appeared in processions and crowds, and later, when he had come home, he mimed a Ruslan or Farlaff before the mirror. Of singers, chorus, and orchestra he had heard enough and more than enough. Amid such surroundings his boyhood had passed, without supervision and without system."

Liadov managed to lay substantial musical foundations for himself at the Conservatory, largely because Johansen, his teacher in theory, drove him to his work with a "tight rein," and his sister would, at his own request, withhold his dinner from him until his fugue or other assignment was completed. Although expelled, he took his diploma by means of a cantata — "a really fine piece of work," according to

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Rimsky-Korsakov. "How easy it all was for him! Where did he draw his experience from? Indeed, he was most talented, and so clever, too! His 'Scene,' performed at the graduation exercises of 1878, caused general delight; Stassov, for his part, made a great to do about it."

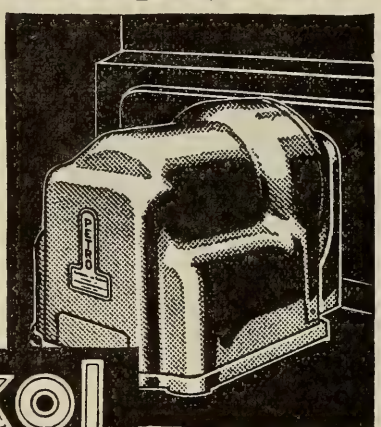
Liadov became one of the faculty at the Conservatory in 1878. In 1894 he was appointed conductor of the Russian Symphony Concerts there, a position held also in other years by Rimsky-Korsakov and Glazounov. Liadov composed various short pieces for orchestra: a scherzo, a Scena — "The Inn," a Mazurka, "Valse Badinage," Ballade, Polonaise, a suite "To Maeterlinck." His "From the Apocalypse" was performed at the Boston Symphony concerts, October 23, 1925, his "Eight Russian Folk Songs for Orchestra," January 27, 1928. There are several choral pieces, a setting for chorus and orchestra of the last scene from Schiller's "Bride of Messina," shorter choral works with piano accompaniment. There are numerous songs and piano pieces (the "Music Box" was arranged for a wood wind group by the composer). Liadov made considerable research in the literature of folk song, acting at the request of the government.

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SYMPHONY NO. 3, IN F MAJOR, *Op.* 90

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

THE world which had waited so many years for Brahms' First Symphony was again aroused to a high state of expectancy when six years elapsed after the Second, before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony which had occupied him for a large part of the previous year. The performance was set for December 2, 1883, at a Vienna Philharmonic concert, under Hans Richter. Brahms, attending the rehearsals, expressed himself to Bülow as anxious for its success, and when after the performance it was proclaimed in print as by far his best work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear his new score, to probe the beauties which they knew would be there. The

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Vienna première (December 2, 1883) was a real occasion. There was present what Kalbeck called the "Wagner-Bruckner *ecclesia militans,*" whose valiant attempt at a hostile demonstration was quite ignored and lost in the general enthusiasm. For the second performance, which was to be in Berlin, Brahms made conflicting promises to Wüllner and Joachim. Joachim won the honor and Brahms repeated the new symphony, with Wüllner's orchestra, three times in Berlin, in the month of January. Bülow at Meiningen would not be outdone, and put it twice upon the same programme. City after city approached Brahms for a performance, and even from France, which to this day has remained tepid to Brahms, there came an invitation from the *Société des Concerts modernes* over the signature of Benjamin Godard. When the work was published in 1884 (at an initial fee to the composer of $9,000), it was performed far and wide. The first American performance was in New York, October 24, 1884, at a Novelty Concert by Mr. Van der Stucken; the first performance in Boston was by this Orchestra under Wilhelm Gericke, on November 8, 1884.

If the first success of the Third Symphony was in some part a *succès d'estime,* the music must also have made its way by its own sober virtues. Certainly Brahms never wrote a more unspectacular, personal symphony. In six years' pause, Brahms seemed to have taken stock of himself. The romantic excesses which he had absorbed from

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Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-continent dreamer from the north country. The unveiled sentiment to which, under the shadow of Beethoven, he had been betrayed in the slow movement of his First Symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second Symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive trumpets of its Finale – these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig;* his erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive, sturdy, the militantly bourgeois Brahms, while outwardly unchanged, had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.

"The peculiar, deep-toned luminosity" of the F major Symphony was the result, so it can be assumed, of that painstaking industry which was characteristic of Brahms, and there is circumstantial confirmation in the manuscript score which is in the possession of Dr. Jerome Stonborough in Vienna. Karl Geiringer has examined the manuscript and his description of it is among the fund of valuable

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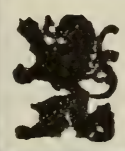
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matter divulged in the writer's recent "Brahms: His Life and Work."

"It shows a large number of small pencilled revisions in the orchestration, which the master probably made during the rehearsals. Thus, for instance, the change of the clarinets in the first movement, from B-flat to A, was not originally planned; and for the second movement Brahms wanted to make use of trumpets and drums, but subsequently dispensed with these, as not conforming with the mood of the *Andante.* On the other hand, the bassoons, and the trumpets and drums of the Finale, were later additions. Such meticulous consideration of the slightest subtleties of orchestral colouring belies the thoughtlessly repeated catchword that Brahms was not greatly interested in the problems of instrumentation."

"Like the first two symphonies, the Third is introduced by a 'motto,' " * also writes Geiringer; "this at once provides the bass for the grandiose principal subject of the first movement, and dominates

* F-A-F. "The best known of his germ-motives" (Robert Haven Schauffler: "The Unknown Brahms"), "was a development of his friend Joachim's personal motto F-A-E. This stood for *Frei aber einsam* (Free but lonely), which young Johannes modified for his own use into F-A-F, *Frei aber froh* (Free but glad). The apparent illogicality of this latter motto used to puzzle me. Why *free* but glad? Surely there should be no 'ifs' or 'buts' to the happiness conferred by freedom! Later, however, when I learned of Brahm's peasant streak, the reason for the 'but' appeared. According to the Dithmarsh countryman's traditional code, a foot-free person without fixed duties or an official position should go bowed by the guilty feeling that he is no better than a vagabond. Brahms the musician was able to conquer this conventional sense of inferiority, but Brahms the man — never."

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not only this movement, but the whole Symphony. It assumes a particularly important rôle in the first movement, before the beginning of the recapitulation. After the passionate development the waves of excitement calm down, and the horn announces the motto, in a mystic E-flat major, as a herald of heavenly peace. Passionless, clear, almost objective serenity speaks to us from the second movement. No *Andante* of such emotional tranquillity is to be found in the works of the youthful Brahms. Particularly attractive is the first theme of the following *Poco Allegretto,* which (in spite of its great simplicity) is stamped with a highly individual character by its constant alternation of iambic and trochaic rhythms. Further, Brahms contrived to make the concise threefold form of the work more effective by orchestrating the *da capo* of the first part in quite a different manner. Such a mixture of simplicity and refinement is characteristic of Brahms in his later years. The Finale is a tremendous conflict of elemental forces; it is only in the Coda that calm returns. Like a rainbow after a thunderstorm, the motto, played by the flute, with its message of hope and freedom, spans the turmoil of the other voices."

Walter Niemann stresses the major-minor character of the symphony, pointing how the F major of the first movement and the dominant C major of the second is modified to C minor in the third,

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and F minor in long portions of the Finale. This is the procedure by which Brahms' "positive vital energy is limited by strongly negative factors, by melancholy and pessimism. . . . It is these severe, inward limitations, which have their source in Brahms' peculiarly indeterminate *'Moll-Dur'* nature, that have determined the course of the 'psychological scheme' [*innere Handlung*] of this symphony." Thus is Brahms the "first and only master of the *'Dur-Moll'* mode, the master of resignation."

As elsewhere in Brahms' music, this symphony has called forth from commentators a motley of imaginative flights. Hans Richter, its first conductor, named it Brahms' "Eroica," a label which has clung to it ever since. Kalbeck traced its inspiration to a statue of Germania near Rüdesheim. Joachim found Hero and Leander in the last movement, and W. F. Apthorp found Shakespeare's Iago in the first. Clara Schumann more understandably dubbed it a "Forest Idyl." In desperation, one falls back upon the simple statement of Florence May that it "belongs absolutely to the domain of pure music."

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PRELUDE TO *"LOHENGRIN"*

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

IN March of 1848, Wagner put the last touches upon his *"Lohengrin,"* and in May of that year his political activities resulted in his exile from Germany. He therefore had no hand in the early productions of the work, nor did he hear it until May 15, 1861, in Vienna, following his pardon and return. *"Lohengrin"* had its first performance at the instigation of his ministering friend, Liszt, August 28, 1850, with such forces, scarcely adequate, as the court at Weimar permitted. It found favor, and in the next few years went the rounds of the principal opera houses of Germany and Austria.

The Prelude is based upon a single motive of the Holy Grail. The explanation of the composer follows:

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt

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under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with his disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

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RIMSKY-KORSAKOV.....Introduction and March from "Le Coq d'Or"

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"WALDWEBEN" ("FOREST MURMURS") FROM "SIEGFRIED," ACT II, SCENE 2

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

THE concert piece arranged by Wagner from the second act of his "Siegfried," and known as *"Waldweben,"* is a distillation of the mood which dominates the last scene of the act. It is music of dreaming and of awakening. Siegfried, parentless son of the woods, lies on a grassy bank, listening idly to the familiar, lulling sounds in which he has grown up. He is on the threshold of his career, has just slain the dragon Fafner; but he is unexcited. Knowing neither fear nor guile, the deed means as little to him as the Tarnhelm and the Ring he has gained by it, and the treasure of gold which is his rejected booty. But the voice of nature reveals the world's secrets to him — reveals also his destiny. A bird singing in the tree above becomes intelligible to him through the blood of the slain monster, which, staining his hand, he had touched to his lips. By this means he becomes aware of the baseness and greed that surrounds him. He sees clearly now

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that the dwarf Mime, his guardian, while fawning and wheedling, is in reality contriving to put an end to him in order to seize the rich spoil. Siegfried dispatches Mime summarily with the sword *Nothung.* Ugly thoughts are soon replaced by gentler and intriguing ones as the longing for love possesses his consciousness for the first time. He thinks of his origin, dwells wonderingly upon the knowledge of his mother, the facts of whose identity and death he has wrested from Mime. Through the soft, undulating murmurs of the orchestra, and interspersed with the bird calls is the motive of the race of the Wälsungs. his own, and the motive of "Filial love." This suggests the theme of love itself, personified by the Goddess Freia, and finally the bird tells him of Brünnhilde, and the motive of sleep is heard as he learns of the warrior maiden, lying at the summit of a rocky crag, surrounded by a protecting circle of fire by decree of Wotan, her father. That fire, the bird says, he is about to penetrate, and the sleeping demi-goddess he is to awaken as his bride.



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HEIFETZ

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I.

*a. ALLEGRO Mozart
(from Divertimento — D major)
b. SONATA No. 3 (E-flat)..Beethoven
Allegro con spirito
Adagio con molto espressione
Rondo (Allegro molto)

II.

SONATA (C major) (for violin alone) Bach
Adagio — Fuga
Largo — Allegro assai

INTERMISSION

III.

CONCERTO in D minor....Wieniawski
Allegro moderato
Romanze (Andante non troppo)
Finale (A la Zingara)

IV.

*a. L'APRÈS MIDI D'UN FAUNE Debussy
*b. MEDITERRANEAN Bax
*c. EL PUERTO.....Albeniz
*d. SEA-MURMURS Castelnuovo-Tedesco
*e. DANZA DE LA GITANA...Halffter
* Transcribed by Mr. Heifetz.

EMANUEL BAY, *Accompanist*

OVERTURE TO *"TANNHÄUSER"*

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

WAGNER'S years of obscurity and poverty ended in the spring of 1842, when he left Paris, where he always fared badly, and established himself in Dresden. "Rienzi," first produced at Dresden in October of that year, was, to his own surprise, a popular success. "The Flying Dutchman," his latest work, was mounted in the following January. The sombre drama, with its perplexing disregard of operatic conventions, disappointed the Dresdeners. Nevertheless, the young musician maintained in that city a high standing which he was to win but slowly in other parts of Germany. If Dresden was something of a lesser center, musically speaking, it possessed a more than passable opera company, with some excellent singers, and Wagner accepted the position of *Kapellmeister* a few weeks after the first "Flying Dutchman" production. He at once hastened to complete the poem of *"Tannhäuser"* (which he then intended to call *"Der Venusberg"*), a subject which had long occupied his thoughts. He began the composition of the score in the summer, and completed it (save for the instrumentation) a year and a half later, by the end of 1844. The first

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Love for Three Oranges — Scherzo and March **Prokofieff**
Ma Mère L'Oye (Mother Goose) **Ravel**
Petrouchka Suite **Stravinsky**
Pictures at an Exhibition **Moussorgsky-Ravel**
Sarabande **Debussy-Ravel**
Symphony No. 2 in D major **Sibelius**
Symphony No. 4 in A major ("Italian") **Mendelssohn**
Symphony No. 4 in F minor **Tchaikovsky**
Symphony No. 6 in B minor ("Pathétique") **Tchaikovsky**
Symphony No. 6 in F major ("Pastoral") **Beethoven**
Symphony No. 6 in G major ("Surprise") **Haydn**
Symphony No. 8 in B minor ("Unfinished") **Schubert**
Rosamunde — Ballet Music **Schubert**
La Valse **Ravel**
Wiener Blut — Waltzes (Vienna Blood) **Strauss**
"The Enchanted Lake" **Liadov**

production took place October 19, 1845 (in Dresden), under Wagner's direction. It proved another disappointment. Like "The Flying Dutchman," *"Tannhäuser"* at first made its way but slowly. For several years the opera houses were afraid to undertake it.

It was in the latter part of the Paris period that Wagner steeped himself in German medieval folk legend, laying plans which were to mature both in *"Tannhäuser"* and in *"Lohengrin."* *"Tannhäuser,"* which he gave the subtitle *"Und der Sängerkrieg auf Wartburg,"* was based upon a contest of song which the Landgrave Hermann held in his castle on the famous hill of Thuringia in the thirteenth century. Walther von der Vogelweide and Wolfram von Eschenbach were among the contestants named in an old print. They were poets rather than singers, nor is anyone depicted with an instrument in his hand. Tannhäuser also was a name found in the legends which surround the *"Sängerkrieg."*

"The historical Tannhäuser seems to have been, judging from his poems," so Ernest Newman tells us, "fond of the good things of this life, especially wine, good cheer, and love. Apparently his sensuousness did not wholly commend itself to his contemporaries, and the legend grew that for having spent a year with Venus, the Pope condemned him for his sin to hell fire, from which sentence, however, he did not, as in Wagner's opera, achieve redemption through repentance and Elisabeth."

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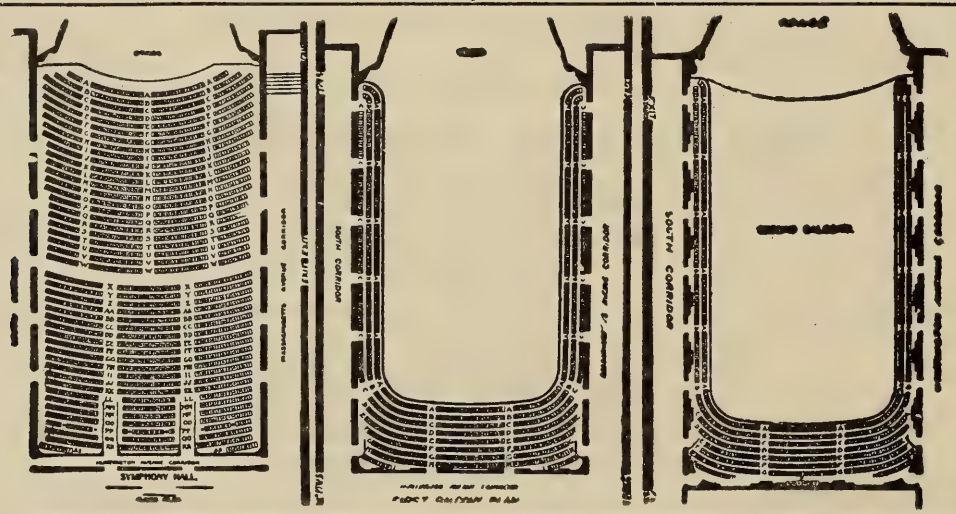
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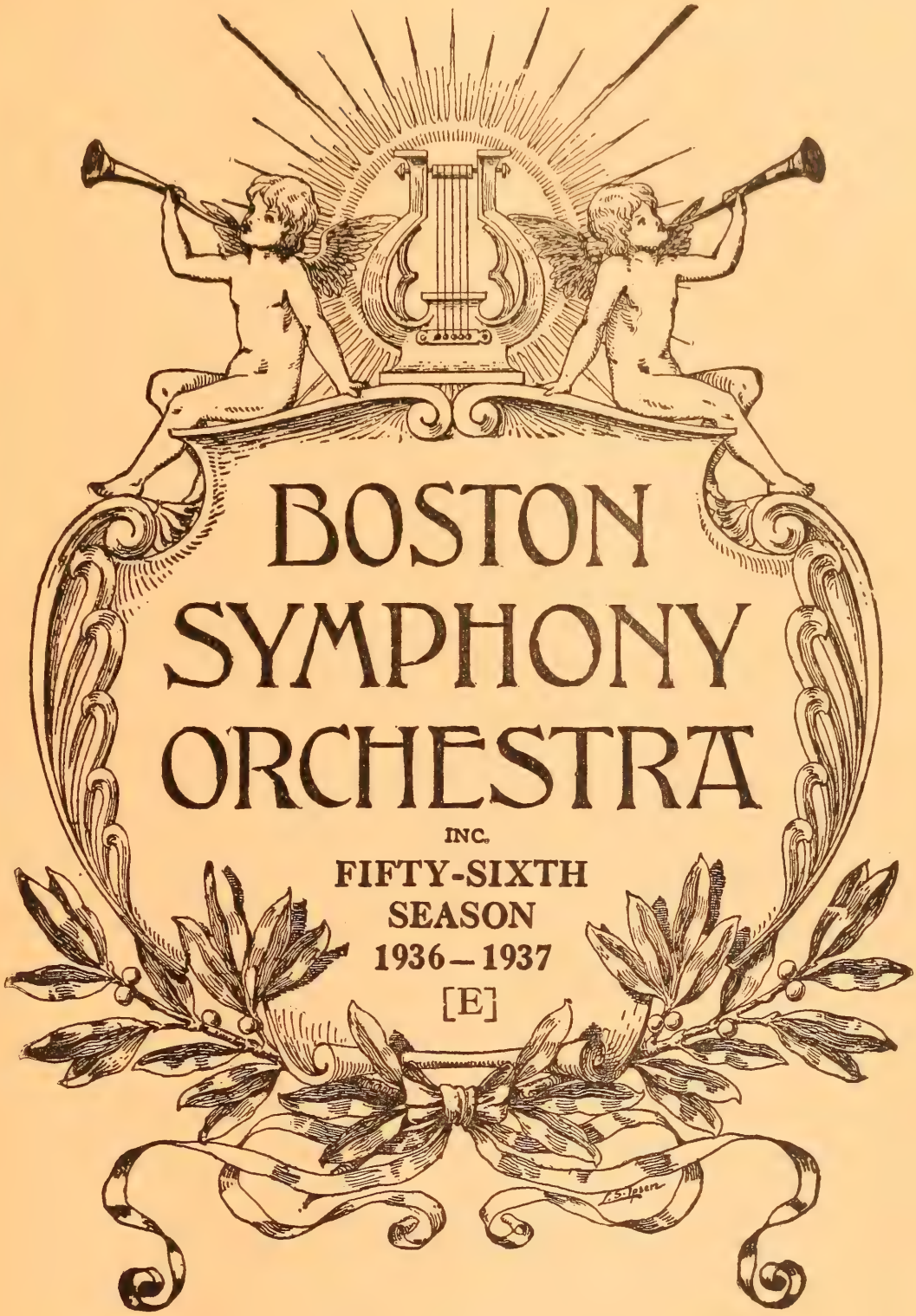
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Concert Bulletin of the Fifth Concert

MONDAY EVENING, *February* 22

with historical and descriptive notes by

JOHN N. BURK

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Violas

LEFRANC, J.
ARTIÈRES, L.
FOUREL, G.
CAUHAPÉ, J.
BERNARD, A.
VAN WYNBERGEN, C.
GROVER, H.
WERNER, H.

AVIERINO, N.
GERHARDT, S.
JACOB, R.
HUMPHREY, G.

Violoncellos

BEDETTI, J.
ZIGHERA, A.
LANGENDOEN, J.
BARTH, C.
CHARDON, Y.
DROEGHMANS, H.
STOCKBRIDGE, C.
WARNKE, J.
FABRIZIO, E.
MARJOLLET, I
ZIMBLER, J.

Basses

KUNZE, M.
VONDRAK, A.
LEMAIRE, J.
MOLEUX, G.
LUDWIG, O.
FRANKEL, I.
GIRARD, H.
DUFRESNE, G.
JUHT, L.

Flutes	Oboes	Clarinets	Bassoons
LAURENT, G.	GILLET, F.	POLATSCHEK, V.	ALLARD, R.
BLADET, G.	DEVERGIE, J.	VALERIO, M.	PANENKA, E
AMERENA, P.	STANISLAUS, H.	MAZZEO, R.	LAUS, A.
		Eb Clarinet	

Piccolo	English Horn	Bass Clarinet	Contra-Bassoon
MADSEN, G.	SPEYER, L.	MIMART, P	PILLER, B.

Horns	Horns	Trumpets	Trombones
FREIBERG, G.	VALKENIER, W.	MAGER, G.	RAICHMAN, J.
MACDONALD, W.	VALKENIER, B.	LAFOSSE, M.	HANSOTTE, L.
SINGER, J.	LANNOYE, M.	VOISIN, R. L.	LILLEBACK, W
GEBHARDT, W.	LORBEER, H.	VOISIN, R.	SMITH, V.
		MANN, J.	

Tuba	Harps	Timpani	Percussion
ADAM, E.	ZIGHERA, B.	SZULC, R.	STERNBURG, S
	CAUGHEY, E.	POLSTER, M.	WHITE, L.
			ARCIERI, E.

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Programme

WEBER..... Overture to "Oberon"

BEETHOVEN.....Concerto for Pianoforte in C minor, No. 3, *Op.* 37

I. Allegro con brio
II. Largo
III. Rondo: Allegro

INTERMISSION

RIMSKY-KORSAKOV.....Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), *Op.* 35

I. The Sea and Sindbad's Ship
II. The Story of the Kalandar Prince
III. The Young Prince and the Young Princess
IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion

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OVERTURE TO THE OPERA "OBERON"

By CARL MARIA VON WEBER

Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826

AT THE end of the manuscript score of the romantic opera "Oberon, or The Elf-King's Oath," which Weber completed in London on April 9, 1826, the composer wrote the customary words *"Soli Deo Gloria!"*

Weber had good reasons to offer this exclamation of pious relief. The text of the opera had been hurried to him act by act for composition. Its production at the Covent Garden on April 12 was but three days away. He had been compelled to work in great haste and likewise to learn English, for the libretto of James Robinson Planché was in that language.* The plot was as involved, as most opera plots were apt to be at that time. He objected in a letter to the librettist, "The intermixing of so many principal actors who do not sing – the omission of the music in the most important moments – all these

* Weber, in "one hundred and fifty-three lessons," made himself sufficiently familiar with English for the purposes of composing "Oberon." He could express himself in letters to Planché at length and clearly, if not accurately. When Planché sent him a French translation of the text, he answered: "I thank you obligingly for your goodness of having translated the verses in French; but it was not so necessary, because I am, though yet a weak, however a diligent student of the English language."



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things deprive our 'Oberon' of the title of an opera, and will make him [*sic*] unfit for all other theatres in Europe, which is a very bad thing for me, but — *passons là-dessus.*"

On top of this series of tribulations Weber was a very sick man. His system was so wasted with tuberculosis that he fulfilled his many obligations only with great effort. He knew that a sentence of death hung over him, and he undertook the English opera for the gold it would bring to his wife and children. When his friend Gubitz, in Berlin, tried to dissuade him from undertaking the journey to London, he answered: "Whether I can or no, I must. Money must be made for my family — money, man. I am going to London to die there. Not a word! I know it as well as you." The completion of the last act of "Oberon" was indeed a race with death. As his son and biographer, Max Maria von Weber wrote, "All the light and life and freshness and geniality of the work gushed forth from the brain of a weak, sick, bowed-down, irritated man, who was shattered by an incessant cough, who sat at his work table wrapped up in furs, with his swollen feet in wadded velvet boots, and yet shivered with cold in his heated room; as though the genius which created all had nothing in common with the poor suffering body."

When he led performances for the fee they would bring, ladies, observing his condition, would shower him the next day with lozenges



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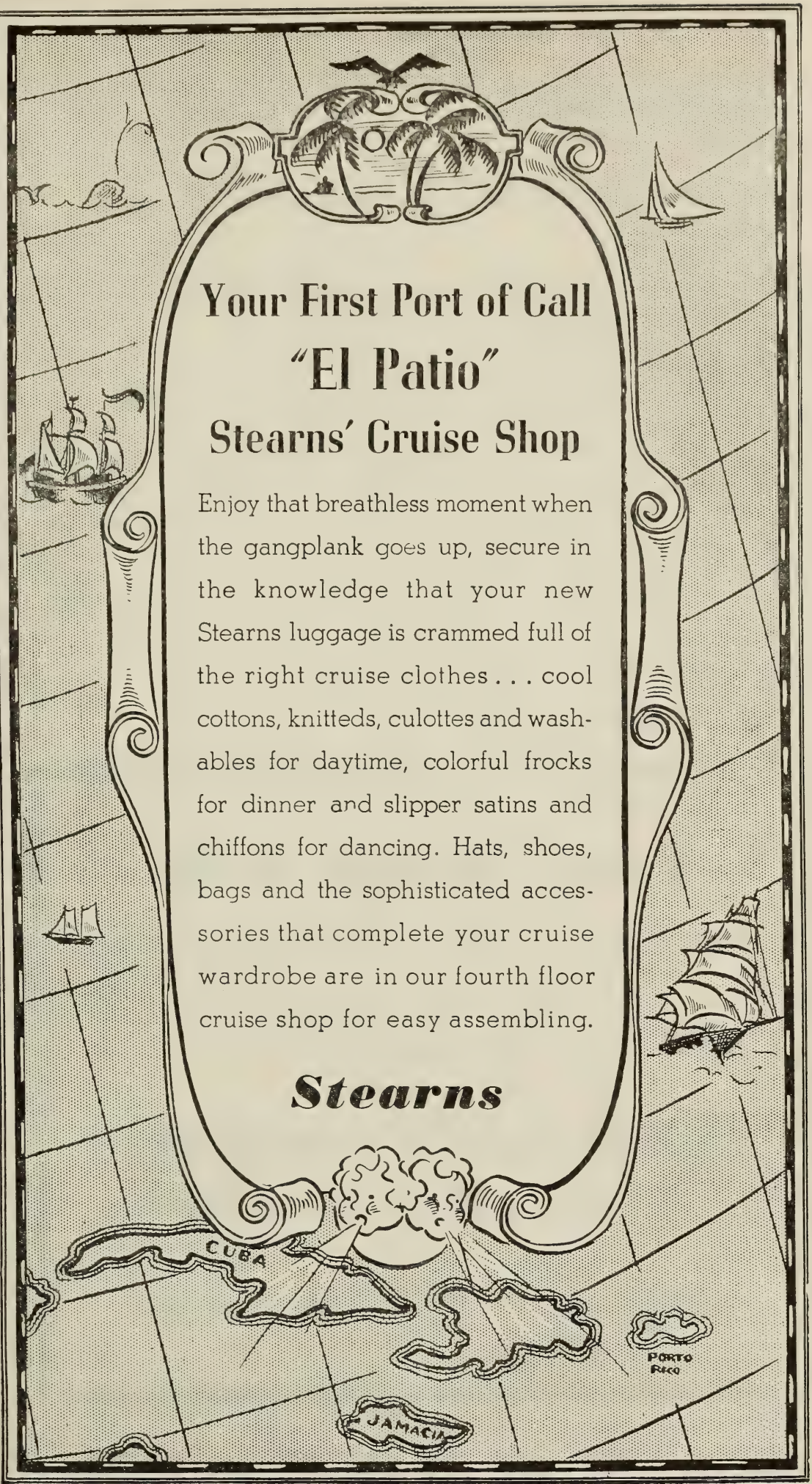
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and jellies, but nothing was done really to spare him; over-adulation hastened the end. He died in London within two months of the first performance of "Oberon," which he led at the Covent Garden, April 12, 1826.

Max Maria von Weber wrote as follows about the Overture:

"Although the opera may bear unmistakable traces of weariness and haste, and sad marks of the spur applied to the composer's flagging genius, and may thus display Weber's mannerisms more than any other of his works, yet that great symphonic introduction to the whole, the Overture, which was completed only two months before his death, soars triumphantly over the influence of the deadly faintness lying heavy on him, and the pressure of outward circumstances. This Overture is inferior to none of his others in life, fire, freshness, and wealth of ideas. Combined with those of *'Der Freischütz* and *'Euryanthe,'* and his 'Jubilee' Overture, it forms a magnificent constellation, each star in which shines with a different light, but yet with co-equal splendor. From first to last, the Overture to 'Oberon' is in most intimate sympathy with the subject. Every picture of the drama is mirrored forth in it – the world of elves and spirits; the pomp and pride of chivalry and romance; glowing love struggling against slavery, elemental might, separation, and death; the majesty of Oriental enchantment. It has been asserted that Weber went too far, in this Overture, in his conglomeration of various musical intentions. . . . But still the Overture to Oberon will always remain a monument of strength to the fame of the dramatic, romantic composer."

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THIRD CONCERTO FOR PIANOFORTE, *Op.* 37*

By LUDWIG VAN BEETHOVEN

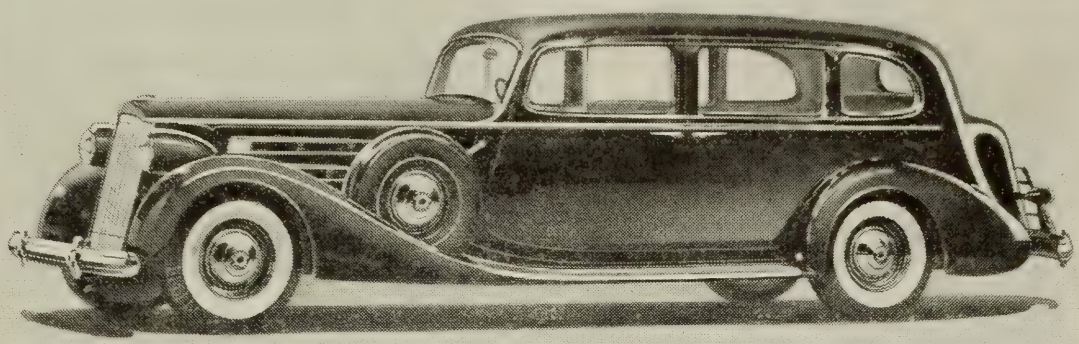
Born in Bonn on December 16 (?), 1770; died in Vienna, March 26, 1827

BEETHOVEN composed his Third Concerto in C minor in the year 1800. The First Concerto in C major he had written three years before, and the so-called Second Concerto in B-flat which he rewrote in 1800 really antedated the first, belonging to the year 1794. Beethoven was far from proud of his Concerto in B-flat, and apologized for it to his publisher, selling it for a small fee. The Concerto in C minor had what was probably its first public performance at a concert given by Beethoven in the Theater an der Wien, at Vienna, April 5, 1803. Beethoven included his first two symphonies upon this programme, and likewise his oratorio "The Mount of Olives," which was composed in the same year as the concerto. Beethoven played the piano part, and his friend, Ignaz von Seyfried, relates that he turned the pages for the composer. "But heaven help me," wrote Seyfried,

*Beethoven's Third Concerto was performed at the Boston Symphony concerts April 21, 1888 (Mrs. H. H. A. Beach, pianist); February 18, 1911 (Ferruccio Busoni, pianist); April 16, 1920 (Alfred Cortot, pianist); February 11, 1921 (Mischa Levitzki, pianist); December 1, 1933 (Artur Schnabel).

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"that was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was so often the case, he had not had time to put it all on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealable anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper which we ate afterwards." Thayer queries this episode on the grounds that the full manuscript of the concerto is dated 1800, but Ferdinand Ries substantiated Seyfried, writing, "The pianoforte part of the C minor Concerto was never completely written out in this score. Beethoven wrote it down on separate sheets of paper expressly for me."

This remark of Ries refers to the second performance (Vienna, July, 1804) of the Concerto, in which the young pupil of Beethoven was granted the unusual honor of performing his master's score in public. "I may say," Ries has written, "that I am the only person who so appeared during his lifetime; indeed, besides myself, he acknowledged no other pupil but the Archduke Rudolph. On the occasion in question Beethoven himself conducted, and turned over for me, and probably no concerto was ever more finely accompanied. We had two full

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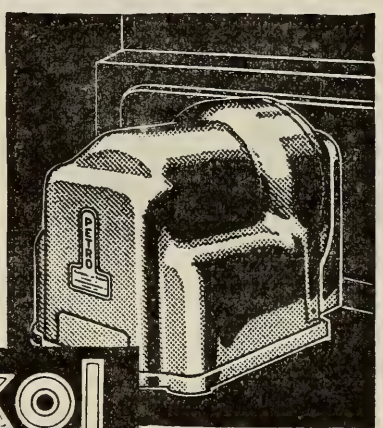
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rehearsals. I had asked Beethoven to write a cadence for me; but he refused, and told me to make one myself, and he would correct it. He was greatly pleased with what I wrote, and made hardly any alteration; there was, however, one passage in it which, though he liked it much, he thought so hazardous that he told me to alter it, and write another instead. A week before the concert he asked to hear the cadence again. I played it, and failed in the particular passage; upon which he told me again, though somewhat unwillingly, to alter it. I did so, but without being able to please myself; I therefore studied the original most carefully, but could never make myself quite certain of it. At the performance, when we came to the cadence, Beethoven sat down quietly. I could not prevail on myself to choose the easier passage, and when I boldly began the harder one he gave a tremendous jerk with his chair. However, it all went well, and delighted him so that he cried 'bravo!' loudly. This pleased the audience, and gave me at once a position as an artist. He told me afterwards how satisfied he was, but said also, 'How obstinate you are! If you had failed in that passage, I would never have given you a lesson again.' "

The following analysis was made by D. Millar Craig for the British Broadcasting Corporation programmes in London:

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It is he who begins the second movement, muted strings echoing his first melody. Then the pianoforte has a florid theme in thirds arriving soon at the key of B, where the second subject is played first by the orchestra and then, in a more elaborate form, by the soloist. There is still another theme, in a middle section, accompanied throughout by arpeggio figures on the pianoforte, flutes and bassoon interchanging the melody, with the strings playing pizzicato. Earlier themes are repeated, and this movement also has a cadenza — a short one.

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It is again the pianoforte which begins the last movement, a Rondo, wood winds repeating the first theme. After a little cadenza has introduced a tutti with the orchestra playing the first theme, vigorour chords and arpeggios lead us to the relative major, with a new and vivacious melody for the pianoforte, with which the flute follows him. The pianoforte opens the next section of the movement, accompanied by the strings, pizzicato, and again there is a cadenza leading to a return of the principal theme. Clarinet and then soloist have the second theme in this section, and after a full close the strings play a merry fugato on the first subject. There is a striking series of modulations, which must have sounded very new and remarkable when the concerto was first played, and when we finally reach a half-close in the tonic key, another short cadenza brings us to a coda in C major, *Presto,* with a theme derived from the principal subject. The movement is particularly interesting to the student as foreshadowing Beethoven's treatment of the rondo form in the Emperor Concerto; it begins to have something of the importance of the working-out section in a first movement.

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HAROLD BAUER

HAROLD BAUER was born in London, April 28, 1873, of a German father and an English mother. He was taught to play the violin and appeared in public for the first time when he was nine years old, giving concerts with his sisters Ethel, a pianist, and Winifred, a violinist. When in 1892 he decided to make the piano his instrument, he took some lessons from Paderewski who, it will be remembered, began upon other instruments than the piano. But Mr. Bauer was essentially self-taught; he does not call himself a Paderewski pupil. From 1893 until 1900 he toured Europe and other parts of the world as a concert pianist. His first appearance in the United States was in Boston when on December 1, 1900, he played Brahms' Concerto in D minor with the Boston Symphony Orchestra — the first performance of the Concerto at these concerts. Mr. Bauer's subsequent appearances with the Boston Symphony Orchestra are as follows:

1902, January 11, Schumann's Concert Piece, Op. 92, and Liszt's "Dance of Death."
April 5. d'Indy's Symphony on a Mountain Air.
1903, October 17. Tchaikovsky's Concerto, No. 1.
1906, February 3. Schumann's Concerto.
1908, April 18. Emanuel Moór's Concerto, Op. 57.
1911, November 25. Schumann's Concerto.
1914, January 17. Brahms' Concerto, No. 1.
1914, November 27. Beethoven's Concerto, No. 4.
1919, March 28. Beethoven's Concerto, No. 5.
1923, December 7. Brahms' Concerto, No. 2.
1925, December 4. Brahms' Concerto, No. 1.

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"SCHÉHÉRAZADE," Symphonic Suite after "The Thousand Nights and a Night," *Op.* 35

By Nicolas Andrejevitch Rimsky-Korsakov

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died June 21, 1908, at St. Petersburg

THE development of Rimsky-Korsakov as an orchestral painter found a summit of displayful brilliance in the years 1887 and 1888. "The 'Capriccio Espagnole,' 'Scheherazade,' and the 'Easter Overture,'" so the composer has written in his autobiography, "close this period of my activity, at the end of which my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra. These three compositions also show a considerable falling off in the use of contrapuntal devices, which is noticeable after 'Snyegourochka.' The place of the disappearing counterpoint is taken by a strong and virtuoso development of every kind of figuration which sustains the technical interest of my compositions."

During the winter season, Rimsky-Korsakov worked upon the filling

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out of the opera, "Prince Igor," from the sketches which his friend Borodin, recently deceased, had left. But he nourished ambitions to compose two orchestral works of his own — an overture on ritual melodies from the Russian "Obikhod," and "a composition on the subject of certain episodes from 'Scheherazade.'" When the summer season of 1888 brought him his opportunity, he took refuge on the lakeside estate of a friend, carrying his sketches with him, and completed both scores. He conducted both at the Russian Symphony Concerts in St. Petersburg in the following winter, "with success." "Scheherazade" made its way to Boston on April 17, 1897, when it was performed by this orchestra under the direction of Emil Paur.

Rimsky-Korsakov attached this paragraph to the score:

"The Sultan Schahriar,* persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade † saved her life by

* "Shahryâr (Persian), 'City-friend,' was according to the opening tale 'the King of the Kings of the Banu Sâsân in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before.'"—P. H.

† "Shahrázad (Persian), 'City-freer,' was in the older version Scheherazade, and both names are thought to be derived from Shirzâd, 'Lion-born.' She was the elder daughter of the Chief Wazir of King Shahryâr and she had 'perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races

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interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures."

The scoring is as follows: piccolo, two flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, snare-drum, bass drum, tambourine, cymbals, triangle, tam-tam, harp and strings. The dedication is to Vladimir Stassov.

~

The composer relates how he has attempted to incite the imagination of his hearers rather than to enchain it by specific episodes:

"The programme I had been guided by in composing 'Scheherazade' consisted of separate, unconnected episodes and pictures from 'The Arabian Nights': the fantastic narrative of the Prince Kalandar, the Prince and the Princess, the Baghdad festival, and the ship dashing

and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred.' Tired of the slaughter of women, she purposed to put an end to the destruction."—P. H.

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against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II, and IV and the intermezzo in Movement III, written for violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

"In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming *leit*-motives are nothing but purely musical material, or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures.

"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalandar's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connection with the Kalandar's Narrative. The principal theme of the Kalandar's Narrative (B minor, 3-4) and the theme of the Princess in Movement

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III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Baghdad festival; yet nothing is said in 'The Arabian Nights' about these persons taking part in the festivities. The unison phrase, as though depicting Scheherazade's stern spouse, at the beginning of the suite, appears in the Kalandar's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were, a kaleidoscope of fairy-tale images and designs of Oriental character, — a method that I had to a certain degree made use of in my 'Skazka' ('Fairytale'), the musical data of which are as little distinguishable from the poetic as they are in 'Scheherazade.' Originally I had even intended to label the movements of 'Scheherazade': No. I. — 'Prelude'; No. II. — 'Ballade'; No. III. — 'Adagio'; * No. IV. — 'Finale'; but on the advice of Liadov and others I did not do so. My aversion for the seeking of a too definite programme in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the

* This movement is marked *Andantino quasi allegretto* in the score.

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The Boston Symphony Orchestra will give concerts in Symphony Hall on Friday afternoon, February 26, and Saturday evening, February 27, Richard Burgin conducting. The programme follows:—

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headings of each movement, such as: 'The Sea and Sindbad's Ship'; the 'Kalandar's Narrative,' etc.

"In composing 'Scheherazade' I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music,* should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does my suite bear the name, precisely, of 'Scheherazade'? Because this name and the subtitle ('After "The Thousand and One Nights" ') connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

Philip Hale, to whom such tales as these were a constant delight, has discussed Rimsky-Korsakov's provocative hints from a full knowledge of their sources:

"The programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar — for there were three that knocked on that fateful night at the gate of the house of the three ladies of Baghdad? 'The young Prince and the young Princess,' — but there are so many in the 'Thousand Nights and a Night.' 'The ship goes to pieces on a rock surmounted by a brass warrior.' Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by 'a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans.' The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface: —

" 'They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them;

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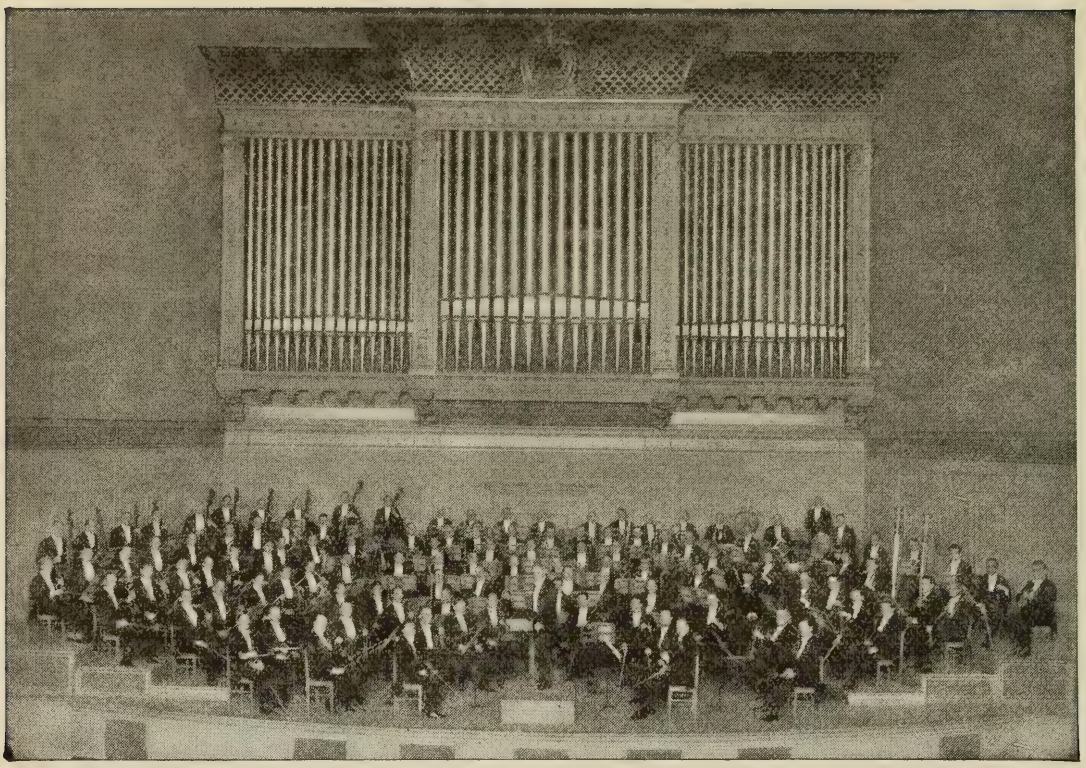
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Frühlingsstimmen — Waltzes (Voices of Spring)	Strauss
Gymnopédie No. 1	Erik Satie–Debussy
Love for Three Oranges — Scherzo and March	Prokofieff
Ma Mère L'Oye (Mother Goose)	Ravel
Petrouchka Suite	Stravinsky
Pictures at an Exhibition	Moussorgsky-Ravel
Sarabande	Debussy-Ravel
Symphony No. 2 in D major	Sibelius
Symphony No. 4 in A major ("Italian")	Mendelssohn
Symphony No. 4 in F minor	Tchaikovsky
Symphony No. 6 in B minor ("Pathétique")	Tchaikovsky
Symphony No. 6 in F major ("Pastoral")	Beethoven
Symphony No. 6 in G major ("Surprise")	Haydn
Symphony No. 8 in B minor ("Unfinished")	Schubert
Rosamunde — Ballet Music	Schubert
La Valse	Ravel
Wiener Blut — Waltzes (Vienna Blood)	Strauss
"The Enchanted Lake"	Liadov

enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; on or to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring.' "

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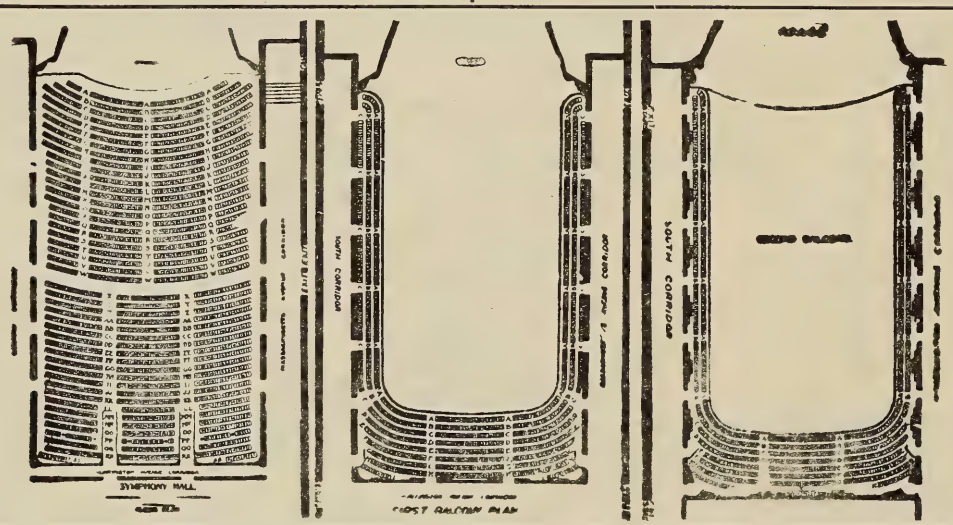
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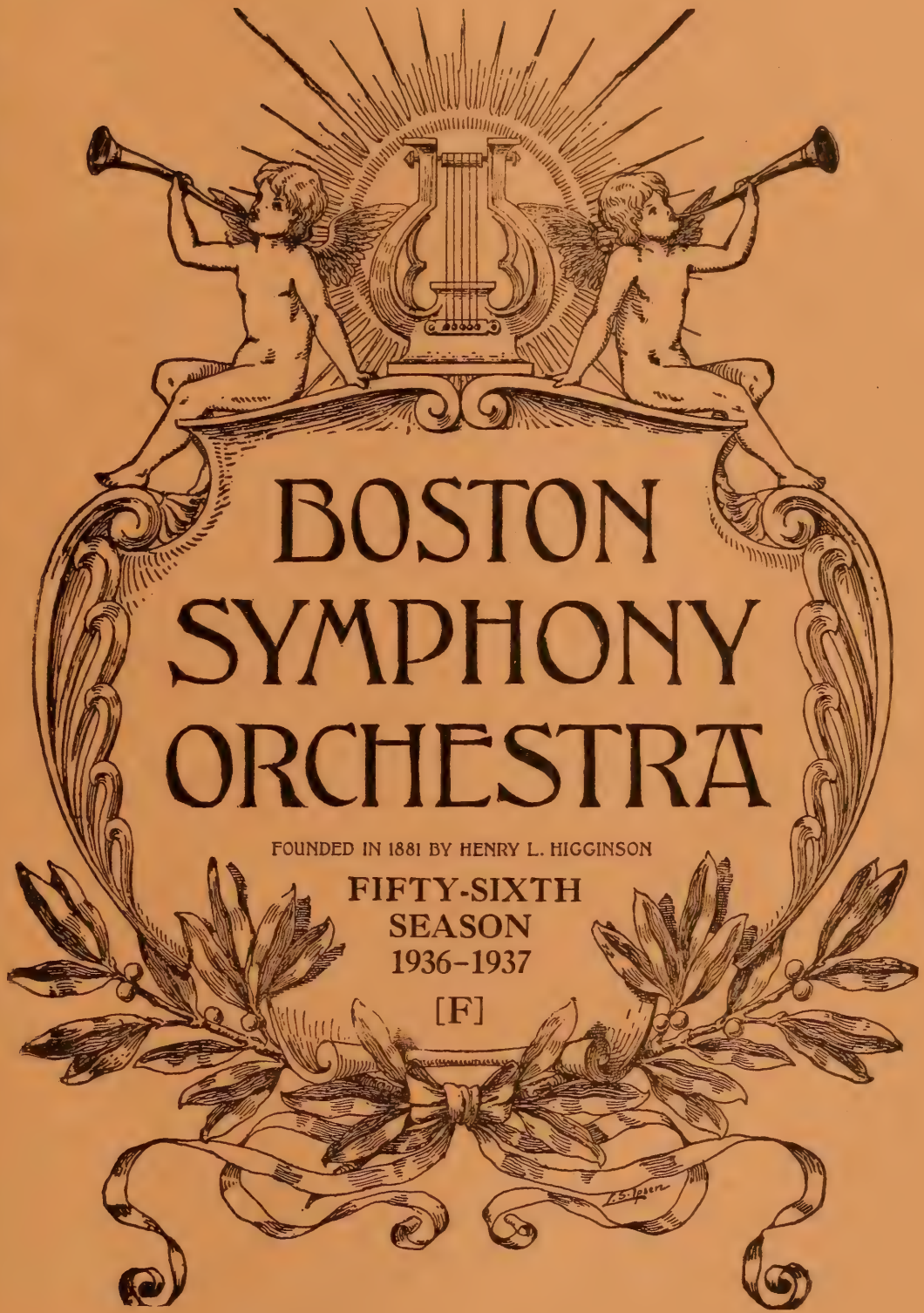
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Concert Bulletin of the Sixth Concert

MONDAY EVENING, *April* 12

with historical and descriptive notes by

JOHN N. BURK

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SIXTH CONCERT *of the* MONDAY EVENING SERIES

MONDAY, APRIL 12, *at* 8:15

Programme

BEETHOVEN Symphony No. 2 in D major, *Op.* 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo
IV. Allegro molto

INTERMISSION

TCHAIKOVSKY Symphony No. 4 in F minor, *Op.* 36

I. Andante sostenuto. Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 36

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Second Symphony, composed in 1802, was first performed April 5, 1803, at the *Theater-an-der Wien* in Vienna.

The last performance by the Boston Symphony Orchestra in the Friday and Saturday series was on March 25, 1937.

Dedicated to Prince Carl Lichnowsky, the symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

LOOKING down from the Kahlenberg "towards Vienna in the bright, sweet springtime," Thayer found the countryside where Beethoven worked out so much of his greatest music indescribably lovely. "Conspicuous are the villages, Döbling, hard by the city Nussdorfer line, and Heiligenstadt, divided from Döbling by a ridge of higher land in a deep gorge." Among these landmarks of Beethoven, now probably obliterated by population and habitation, there stood forth most notably the once idyllic Heiligenstadt, Beethoven's favorite haunt when music was in process of birth.

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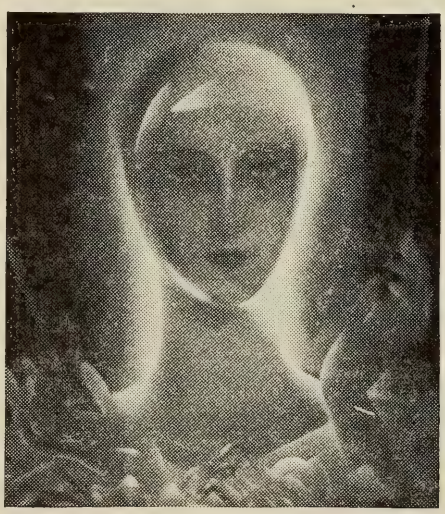
May we show them to you?

SECOND FLOOR IN THE ANNEX

There in the year 1802, "Dr. Schmidt having enjoined upon Beethoven to spare his hearing as much as possible, he removed for the summer. There is much and good reason to believe that his rooms were in a large peasant house still standing, on the elevated plain beyond the village on the road to Nussdorf, now with many neat cottages near, but then quite solitary. In those years, there was from his windows an unbroken view across fields, the Danube and the Marchfeld, to the Carpathian Mountains that line the horizon. A few minutes' walk citywards brought him to the baths of Heiligenstadt; or, in the opposite direction, to the secluded valley in which, at another period, he composed the 'Pastoral' Symphony."

At Heiligenstadt in 1802, almost simultaneously Beethoven expressed himself in two startlingly different ways. In October he wrote the famous "Heiligenstadt testament," pouring out his grief at the full realization that his deafness was incurable, into a document carefully sealed and labelled "to be read and executed after my death." Before this and after, working intensively, making long drafts and redrafts, he composed the serene and joyous Second Symphony.

Writers have constantly wondered at the coincidence of the agonized "testament" and the carefree Symphony in D major. Perhaps it must be the expectation of perennial romanticism that a "secret sorrow"



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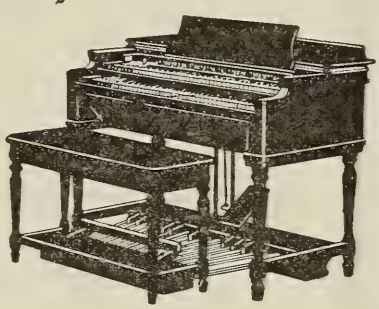
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must at once find its voice in music. Beethoven at thirty-two had not yet reached the point of directly turning a misfortune to musical account — if he ever reached such a point. He was then not quite ready to shake off the tradition of Haydn and Mozart, who had their own moments of misery, but to whom it would never have remotely occurred to allow depressed spirits to darken the bright surfaces of their symphonies. Beethoven found a way, soon after, to strike notes of poignant grief or of earth-shaking power such as music had never known. He found the way through the mighty conception of an imaginary hero — not through the degrading circumstance that the sweet strains of music were for him to be displaced by a painful humming and roaring, the humiliating thought that he was to be an object of ridicule before the world — a deaf musician. That terrible prospect might reasonably be expected to have driven him to take glad refuge in his powers of creation, to exult in the joyous freedom of a rampant imagination, seizing upon those very delights of his art from which the domain of the senses was gradually shutting him out.

And indeed it was so. Writing sadly to Dr. Wegeler of his infirmity, he added: "I live only in my music, and I have scarcely begun one thing when I start another. As I am now working, I am often engaged on three or four things at the same time." He composed with unflagging industry in the summer of 1802. Even as he made music of

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unruffled beauty, Beethoven maintained the even tenor of his outward life. Ferdinand Ries, who was very close to Beethoven at this time, has told the following touching incident:

"The beginning of his hard hearing was a matter upon which he was so sensitive that one had to be careful not to make him feel his deficiency by loud speech. When he failed to understand a thing he generally attributed it to his absent-mindedness, to which, indeed, he was subject in a great degree. He lived much in the country, whither I went often to take a lesson from him. At times, at 8 o'clock in the morning after breakfast, he would say: 'Let us first take a short walk.' We went, and frequently did not return till 3 or 4 o'clock, after having made a meal in some village. On one of these wanderings Beethoven gave me the first striking proof of his loss of hearing, concerning which Stephan von Breuning had already spoken to me. I called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig of elder. For half an hour Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and morose. When occasionally he seemed to be merry it was generally to the extreme of boisterousness; but this happened seldom."

It may have been this pathetic episode of the shepherd's pipe which

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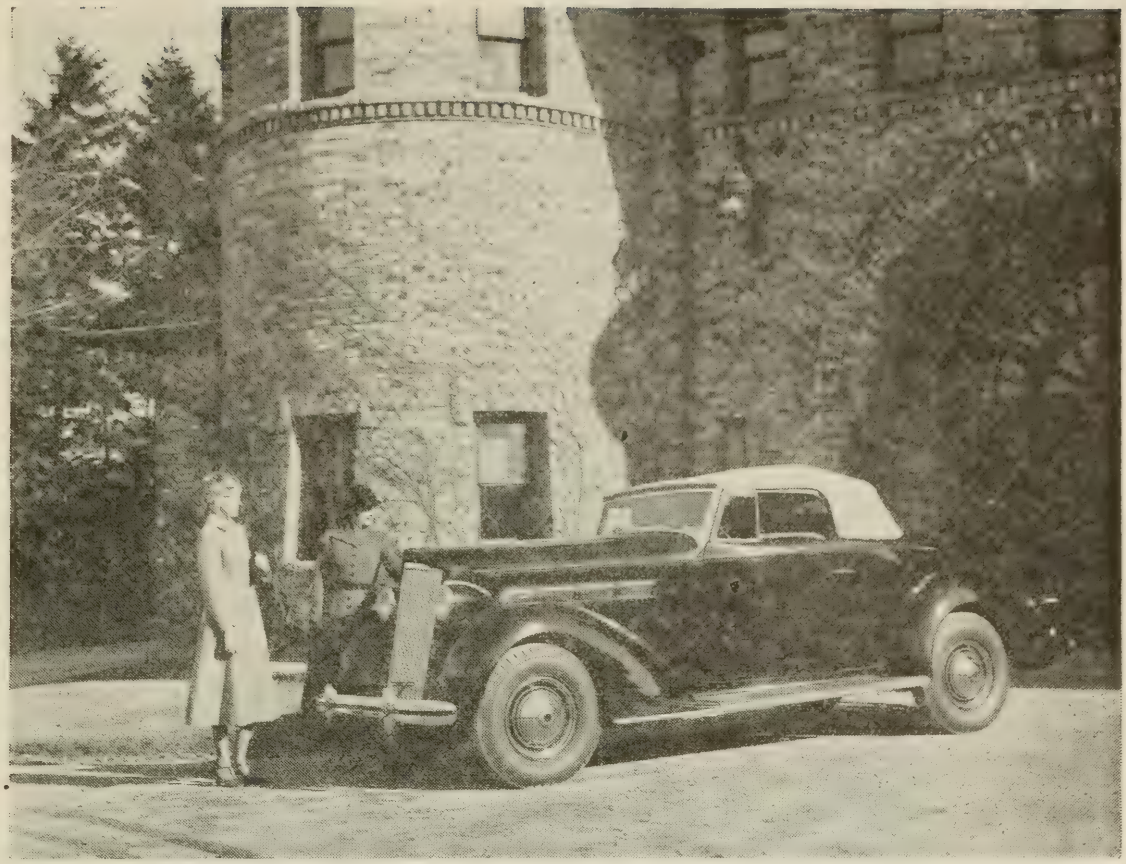


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brought before Beethoven with a sudden vivid force the terrible deprivation of his dearest faculty. It may have precipitated the Heiligenstadt paper, for in it he wrote: "What a humiliation when one stood beside me and heard a flute in the distance and *I heard nothing,* or someone heard *the shepherd singing* and again I heard nothing; such incidents brought me to the verge of despair. A little more, and I would have put an end to my life — only art it was that withheld me. Ah, it seemed impossible to leave the world until I had produced all I felt called upon to produce."

To his more casual friends there could have been no suspicion of the crisis, the thoughts of suicide which were upon him at this time. He dined with them as usual, made music and joked with them, wrote peppery letters to his publishers, composed constantly. His serious attentions to Giulietta Guicciardi were then brought to an abrupt end, it is true, but it was known that this was not his first affair of the heart. Only after his death did the publication of the "Heiligenstadt Testament" make known the hopeless and anguished mood of Beethoven in 1802.

This remarkable document was signed on October 6, and must have been written at the end of his summer's sojourn in the then idyllic district of Heiligenstadt. The Symphony in D major was sketched in

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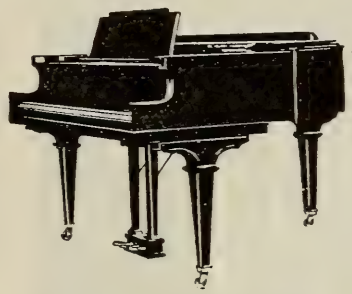
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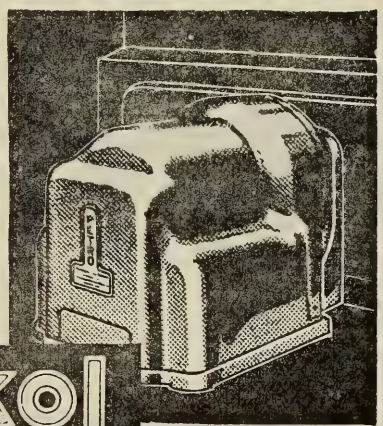
part by the spring of that year (Nottebohm, studying the teeming sketchbooks of this time, found extended and repeated drafts for the *Finale,* and the theme of the *Larghetto* (first written for horns). The symphony must have been developed in large part during the summer. It was certainly completed by the end of the year, in Beethoven's winter quarters. It hardly appears that Beethoven spent this period in futile brooding. The three Violin Sonatas, Op. 30, were of this year; also the first two Pianoforte Sonatas, Op. 31, the Bagatelles, Op. 33, the two sets of variations, Op. 34 and 35, and other works, including possibly, the Oratorio "Christ on the Mount of Olives," and the Pianoforte Concerto in C minor, the date of whose completion is uncertain.

"De profundis clamavit!" added Thayer, after quoting the document, and others have looked upon it as a poignant and intimate confession, made under the safety of a seal by one who had in conversation kept a sensitive silence on this subject. Sceptics have looked rather askance at the "testament" on account of its extravagance of language, its evident romantic self-dramatization, its almost too frequent apostrophes of the Deity. It was indeed the effusion of a youthful romantic, whose lover's sighs had lately produced something as enduring as the "Moonlight" Sonata. The sorrow of the "testament," however expressed, was surely real enough to Beethoven. He was brought face to face at last with the necessity of openly admitting to the world what

(Continued on page 29)

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had long been only too apparent to all who knew him, although he had mentioned it only to his most intimate friends.

The knowledge of his deafness was not new to him. In the summer of 1800 (or as Thayer conjectures, 1801), he wrote to Carl Amenda, "Only think that the noblest part of me, my sense of hearing, has become very weak," and spoke freely of his fears. In the same month (June) he wrote at length to his old friend Dr. Wegeler at Bonn: "I may truly say that my life is a wretched one. For the last two years I have avoided all society, for it is impossible for me to say to people 'I am deaf.' Were my profession any other, it would not so much matter, but in my profession it is a terrible thing; and my enemies, of whom there are not a few, what would they say to this?"

~

The first performance was on April 5, 1803, at Vienna. Beethoven had been engaged by Schikaneder to write an opera for production at his theatre, and the favored composer very likely thereby obtained the use of the Theater-an-der-Wien for a concert. The advertisements featured "the new oratorio, *Christus am Olberg.*" It is evidence of the public curiosity and general regard in which Beethoven was held in Vienna at this time when he had produced nothing of more than

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chamber dimensions except the ballet "Prometheus" and the First Symphony, that he doubled the prices and more, reaping 1800 florins from the concert.

Besides the oratorio, the First and Second symphonies were played, and a "new" pianoforte concerto — the Third, in C minor. The final rehearsal was held on the morning of the day of the performance, Tuesday, April 5. Ries was summoned by Beethoven about five o'clock in the morning. "I found him in bed," Ries relates, "writing on separate sheets of paper. To my question what it was, he answered, 'Trombones.' At the concert the trombones were played from these sheets." Ries afterwards regretted his carelessness in not investigating the reason for these hurried trombone parts, and their identity. Thayer conjectured that Beethoven "had probably found the aria *'Erzittre, Erde'* [in the "Christus"] to fail of its intended effect, and added the trombone on the morning of the final rehearsal, to be retained or not, as should prove advisable on trial." Of the rehearsal, Ries says: "It began at 8 o'clock in the morning. It was a terrible rehearsal, and at half after 2 everybody was exhausted and more or less dissatisfied. Prince Karl Lichnowsky, who attended the rehearsal from the beginning, had sent for bread and butter, cold meat and wine in large baskets. He pleasantly asked all to help themselves and this was done

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with both hands, the result being that good nature was restored again. Then the Prince requested that the oratorio be rehearsed once more from the beginning, so that it might go well in the evening and Beethoven's first work in this *genre* be worthily presented. And so the rehearsal began again."

At the performance Beethoven, who took the piano part in the concerto, asked Seyfried to turn the pages for him, whereupon Seyfried was dismayed to find upon the piano sheets of illegible scrawls, with yawning gaps. Beethoven gave him his cues to turn with a secret nod, and treated the episode afterwards as a huge joke. The oratorio seems not to have won general approval, and the Second Symphony, in its early hearings, came in for some drastic criticism. Spazier, after the first Leipzig performance, compared the offending *Finale* to "a repulsive monster, a wounded, tail-lashing serpent, dealing wild and furious blows as it stiffens into its death agony at the end."

The parts were published just within a year after the first performance, March, 1804; the score itself, not until 1820. For a long while after its appearance, so Grove notes, the opening *Allegro* and the *Scherzo* were the favorite movements. The Larghetto seems to have had very little attention at first; in Paris performances, so Berlioz has

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told us, the *Allegretto* from the Seventh Symphony was substituted for the proper slow movement when this symphony was performed. As for the *Finale,* it was considered unnecessarily difficult, and wild and capricious beyond reasonable bounds. Grove speaks of this *Finale* as something quite unprecedented in its time. "The *Finale* to Mozart's G minor was the most fiery thing in that line that the world then possessed. But the *Finale* of Beethoven's No. 2 has got all the fire of *that,* with an amount of force, humor, and abruptness that even Mozart never evinced, and that must have taken everyone by surprise in 1803."



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By PETER ILITSCH TCHAIKOVSKY

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of them, beyond the mere word *"Pathétique"* for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the

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symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneïëv: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy — there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon

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his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

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likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the com-

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LIST OF WORKS

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DURING THE SEASON 1936–1937

BEETHOVEN	String Quartet in C-sharp minor, *Op.* 131 (Performed by the String Orchestra)	III January 18
	Concerto for Pianoforte in C minor, No. 3, *Op.* 37 Soloist: HAROLD BAUER	V February 22
	Symphony No. 2 in D major, *Op.* 36	VI April 12
BRAHMS	Symphony No. 3 in F major, *Op.* 90	IV February 8
CASELLA	Second Suite from "La Donna Serpente"	III January 18
DEBUSSY	"La Mer," Three Orchestral Sketches	I October 19
FRANCK	Symphony in D minor	II November 30
HAYDN	Symphony in B-flat No. 102 (the Ninth of the London series)	I October 19
LIADOV	"From the Apocalypse," Symphonic Picture, *Op.* 66	IV February 8
MOZART	Symphony in C major, No. 34 (Koechel No. 338)	II November 30
PURCELL	Prelude and Final Air of Dido, "When I am laid in earth," from the Opera "Dido and Aeneas" (Arranged for String Orchestra by Mitropoulos)	III January 18
RIMSKY-KORSAKOV	Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), *Op.* 35	V February 22
SCHUMANN	Concerto for Violoncello and Orchestra in A minor, *Op.* 129 Soloist: GASPAR CASSADÓ	III January 18
SIBELIUS	Symphony No. 5 in E-flat major, *Op.* 82	I October 19
SOWERBY	*Concerto for Piano and Orchestra No. 2 in E major Soloist: JOSEPH BRINKMAN	II November 30
TCHAIKOVSKY	Symphony No. 4 in F minor, *Op.* 36	VI April 12
WAGNER	Prelude to "Lohengrin"	IV February 8
	"Forest Murmurs" from "Siegfried" (Act II)	IV February 8
	Overture to "Tannhäuser"	IV February 8
WEBER	Overture to "Oberon"	V February 22

* First performance.

Dimitri Mitropoulos conducted the Third Concert, January 18.
Richard Burgin conducted the Fifth Concert, February 22.

forting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, only leads to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegen" to their full flowering and conclusion.

Part of this new and safe world was a companion who could still hold him in personal esteem, fortify his belief in himself as an artist, receive with eager interest his confidences on the progress of his scores. Madame Nadia Filaretovna von Meck could do this and still more. She made possible his retreat and solicitously provided for his every comfort by sending large and frequent cheques. This widow of means, who had befriended the composer early in the same year, was romantically inclined, and, according to her letters until recently withheld, would have welcomed the meeting which Tchaikovsky was forced by her unmistakably affectionate attitude carefully to forbid. He naturally shrank from spoiling their successful and "safe" letter friendship by another possible entanglement such as he had just escaped. On the basis of a constant interchange of letters he was able to pour out confidences on the progress of his symphony — "our symphony," he called it — without restraint. He naturally identified his new score with his devoted friend, whose money and affectionate sympathy had made it possible.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. "I may be making a mistake, but it seems to me this Symphony is not a

mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first performance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneiëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life, and to be conscious that I may eventually perfect my art."

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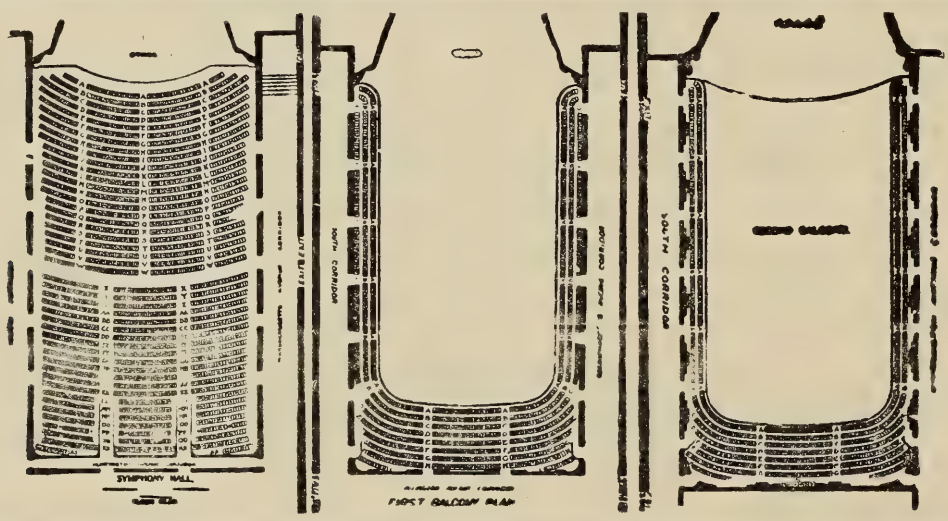
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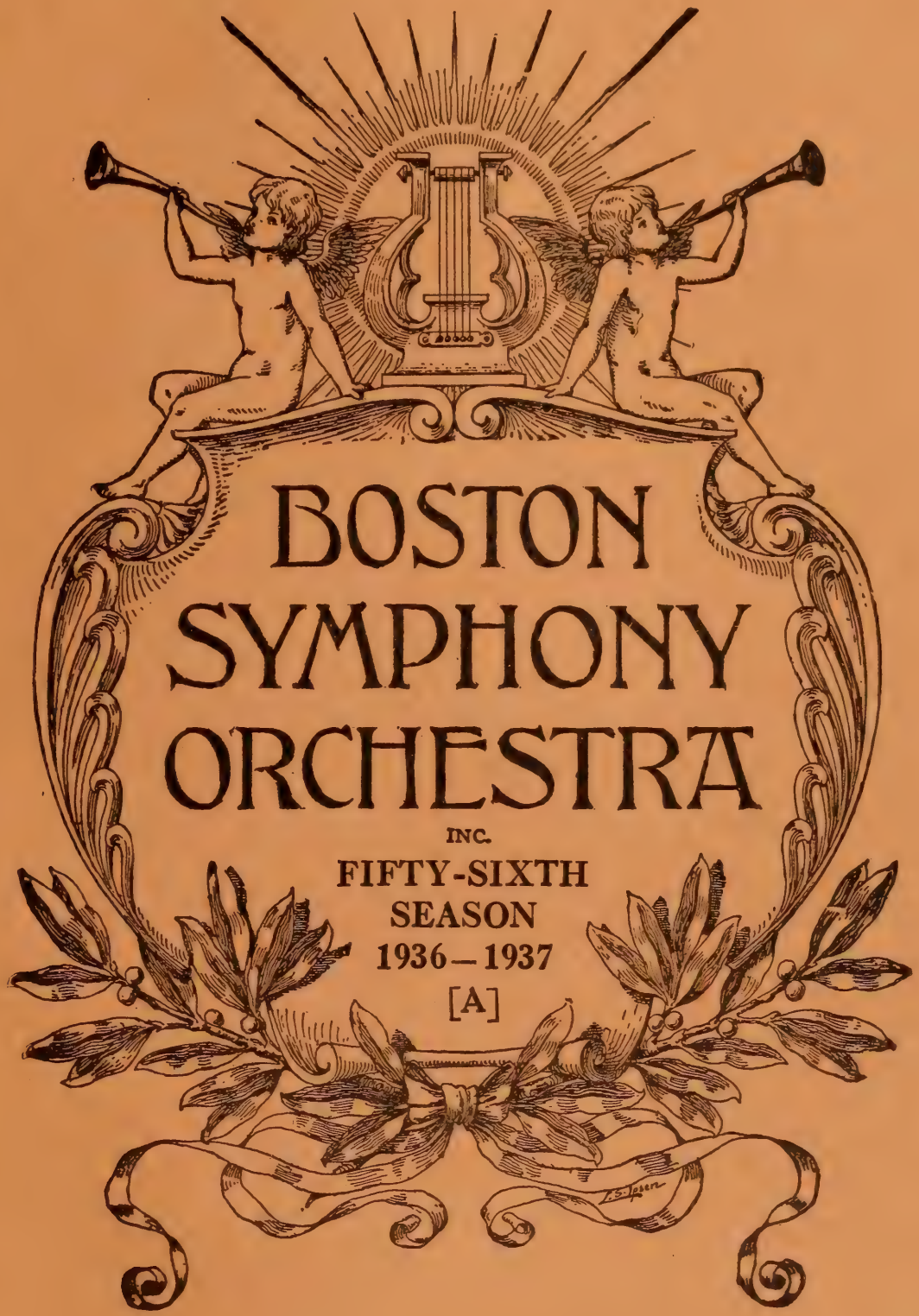
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RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the First Concert

TUESDAY AFTERNOON, *November* 3

with historical and descriptive notes

By JOHN N. BURK

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DUFRESNE, G.
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DEVERGIE, J.
STANISLAUS, H.

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MAZZEO, R.
Eb Clarinet

Bassoons

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LAUS, A.

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MADSEN, G.

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VOISIN, R.
MANN, J.

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Programme

BERLIOZ.....Overture, "The Roman Carnival," *Op.* 9

SCHUBERT Symphony in B minor ("Unfinished")

I. Allegro moderato
II. Andante con moto

INTERMISSION

BEETHOVEN.....Symphony No. 5 in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. } Allegro: Trio
IV. } Allegro

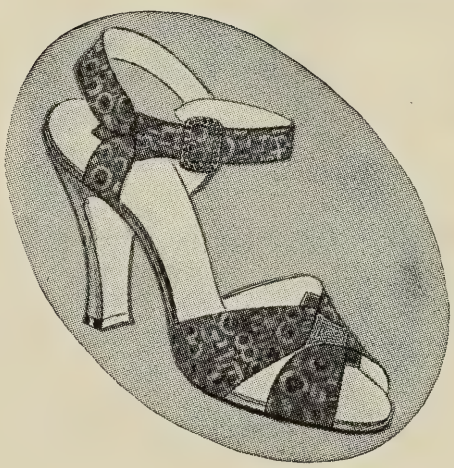
OVERTURE, *"LE CARNAVAL ROMAIN," Op. 9*

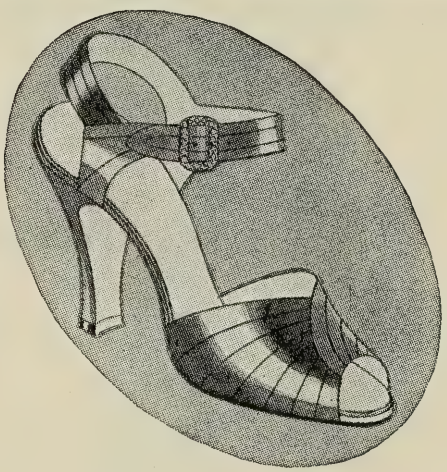
By HECTOR BERLIOZ

Born at La Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869

TRAVELLING about Europe and conducting orchestras in city after city, Berlioz found certain orchestral numbers, such as the excerpts from "The Damnation of Faust" or "Romeo and Juliet" extremely serviceable. Of this sort was his overture "The Roman Carnival." He could usually count upon making something of a sensation, as when it was performed at Vienna and, to use his own words, "it *exploded* like a mass of fireworks, and was encored with a noise of feet and hands never heard except in Vienna." Elsewhere the piece had different fortunes, such as at St. Petersburg, where, amidst loud acclamations for other of his works, it passed scarcely noticed. "A Viennese would hardly credit this," wrote Berlioz in his memoirs, "but scores have their destiny, like books and dramas, roses and thistles."

If destiny smiled almost invariably upon "The Roman Carnival," such was not the case with the opera, "Benvenuto Cellini," from which it was derived (The "Roman Carnival" Overture was origi-





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nally the introduction to the second act of the opera). The concert overture was first performed at the Salle Herz, Paris, February 3, 1844, when the composer conducted, and his work was enthusiastically encored. Berlioz did not always meet with such unanimous favor in his own city. The results were very different when "Benvenuto Cellini" was first produced at the *Opéra* six years earlier (September 10, 1838). To Berlioz a pronounced success at the *Opéra* was a very vital matter. Much in need of the assurance of an official position with a fixed income, he never received more than scant or grudging favor from the Conservatoire, while at the *Opéra,* where a reasonable recognition would have solved his financial harassment once and for all, he invariably met with veiled hostility or evasion. Whereupon Berlioz remained a feuilletonist, a routine which he fulfilled with violent dislike. Forced to promote his music by concerts of his own arranging, he would engage battalions of players and, as often as not, find himself bankrupt when the affair was over. These were reasons why such a venture as "Benvenuto Cellini" was of extreme importance to him.

Berlioz, so he tells us in his memoirs, became enamoured of certain episodes in the life of Benvenuto Cellini as likely material for an opera, and prevailed upon Léon de Wailly and Auguste Barbier to make a libretto for him. The composer talked Duponchel, the Di-

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rector of the *Opéra,* into accepting it for production. The conductor was Habeneck — unfortunately for Berlioz, for there had long been a coolness between the two men. Habeneck conducted the rehearsals, according to Berlioz, with open indifference. "He never could catch the lively turn of the saltarello danced and sung on the *Piazza Colonna* in the middle of the second act. The dancers, not being able to adapt themselves to his dragging time, complained to me, and I kept on repeating, 'Faster, faster! Put more life into it!' Habeneck struck the desk in irritation, and broke one violin bow after another. Having witnessed four or five of such outbursts, I ended at last by saying, with a coolness that exasperated him: 'Good heavens! if you were to break fifty bows, that would not prevent your time from being too slow by half. It is a saltarello that you are conducting!' At that Habeneck stopped, and, turning to the orchestra, said: 'Since I am not fortunate enough to please M. Berlioz, we will leave off for to-day. You can go.' And there the rehearsal ended."

Members of the orchestra, "in hopes of flattering Habeneck," played snatches from popular songs while rehearsals were in progress, and "the male dancers amused themselves by pinching the women, making them shriek and shrieking themselves, to the great disturbance of the chorus." When the performance at last took place, "the over-

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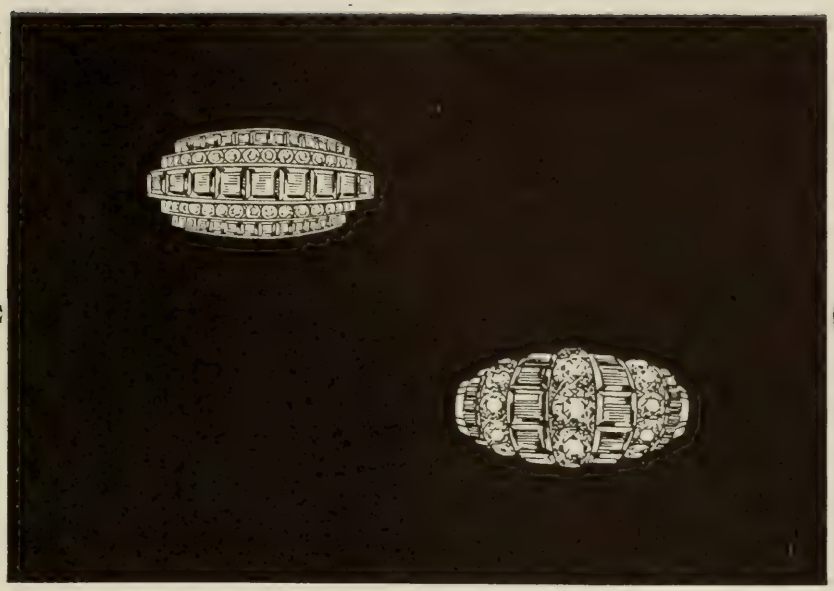
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ture received exaggerated applause, and the rest was hissed with admirable energy and unanimity." The opera was shelved after three performances.

Berlioz wrote: "It is fourteen years since I was thus dragged to execution at the *Opéra;* and rereading my poor score with strict impartiality, I cannot help recognising in it a variety of ideas, an impetuous verve, and a brilliancy of musical colouring which I shall probably never again achieve, and which deserved a better fate." The opera had occasional performances in other cities.

When Berlioz conducted his "Roman Carnival" Overture, Habeneck attended the performance, so the composer tells us, in the hope of witnessing a catastrophe, for he had heard that the rehearsals had had to be held without wind players. When the orchestra came to the famous saltarello which Habeneck had dragged, everything went well. "I started the allegro in the whirlwind tempo of the Trasteverine dancers. The audience shouted *'Bis!'* We played the Overture over again, and it went even better the second time. I went to the foyer and found Habeneck. He was rather disappointed. As I passed him, I flung at him these words: 'Now you see what it really is!' He carefully refrained from answering me."

The Overture begins with the theme of the saltarello brilliantly



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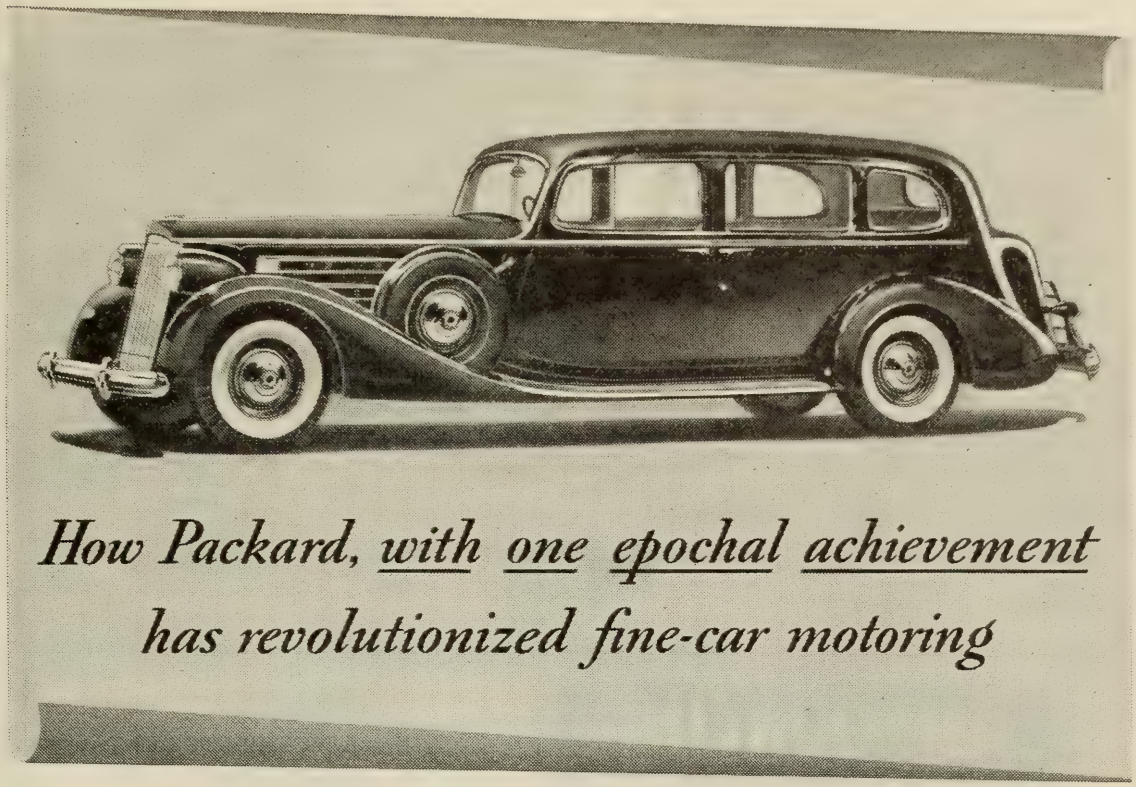
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SYMPHONY IN B MINOR, "UNFINISHED"

By FRANZ SCHUBERT

Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828

THE world, discovering some forty-three years *post facto* a "masterpiece," which, for all its qualities, is but half a symphony, has indulged in much conjecture. Did Schubert break off after the second movement on account of sudden failure of inspiration, or because he was careless of the work and did not realize the degree of lyric rapture which he had captured in those two movements? Or perhaps it was because he realized after a listless attempt at a third movement that what he had written was no typical symphonic opening movement and contrasting slow movement, calling for the relief of a lively close, but rather the rounding out of a particular mood into its full-moulded expression — a thing of beauty and completeness in itself. The Schubert that wrote the "Unfinished" Symphony was in no condition of obedience to precept. He found his own law of balance by the inner need of his subject. Professor Tovey finds the theme projected for the scherzo "magnificent," but is distrustful of what the finale might have been, for Schubert's existing finales, with the possible exception of

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three, he considers entirely unworthy of such a premise. There are others who can imagine no scherzo and finale whatever as properly belonging to the symphony in the state in which Schubert seems deliberately to have left it. However, these futile speculations may be left to those who have tried to uncover in Schubert's uneventful life some unexpected source of inspiration for the symphony. Was Schubert under the spell of a visit to his idol, Beethoven, which he may (or may not) have made in that very year? Or was there some secret love affair? These questions may remain with the romancers, literary and dramatic, who, with little historical data to embarrass them, have been able to give their imagination the fullest play.

The bare facts of Schubert's "Unfinished" Symphony are soon told. He wrote it for the Music Society of Gratz in 1822, in acknowledgment for having been voted an honorary member of the Society. He gave the manuscript to Anselm Hüttenbrenner, the director of the Society and, so far as records show, neither spoke nor thought about it again. Anselm who, like his brother Joseph, had done much to promote a recognition of Schubert, and attempted (unsuccessfully) to produce his friend's latest opera "Alfonso and Estrella" at Gratz in this year, seems to have done nothing at all about the symphony. It lay



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stuffed away and unregarded among his papers for many years, whence it might well have been lost and never known to the world. In 1865, in his old age, and thirty-seven years after Schubert's death, he delivered it to Johann Herbeck for performance by the "Friends of Music Society" in Vienna, December 17, 1865.

Schubert composed symphonies fluently from his schooldays until the age of twenty-one, when (in 1818) he wrote his Sixth. Like those which preceded it, the Sixth was on the whole complacent and conventional in pattern. Like the Fifth, it was designed for the none too illustrious Amateur Society of Vienna, of which the composer was a member. In the ten years that remained of his life he wrote two symphonies in full scoring, so far as is known.* They were the Symphony in B minor, of 1822, and the great C major Symphony which he wrote a few months before his death. Both works were posthumous.

Posterity has persisted in wondering what mystery of sudden growth enabled Schubert to pour the full measure of his genius for the first time into the orchestra, shaping the form in which he had always been rather too docile to earlier models into a vehicle for lyrical flight

* The symphony in E (of 1821) was found in skeleton form and orchestrated for performance by Felix Weingartner in the season past. The apocryphal "Gastein" symphony remains a legend, for no trace of it has been found.

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and poignant speech entirely his own. As Grove wrote: "The gap between the work of 1818 and the work of 1822 — between the ages of twenty and twenty-four — is both wide and deep."

Kreissle von Helborn, writing the first considerable biography of Schubert in 1865, studying his subject carefully and consulting the acquaintances of the composer then surviving, got wind of "a symphony in B minor, in a half-finished state" through Joseph Hüttenbrenner, Anselm's brother. "The fragment," reported Kreissle, "in the possession of Anselm Hüttenbrenner, of Gratz, is said, the first movement particularly, to be of great beauty. If this be so, Schubert's intimate friend would do well to emancipate the still unknown work of the master he so highly honors, and introduce the symphony to Schubert's admirers."

A worthy suggestion! As a matter of fact, Joseph had done something about introducing the symphony. He had written in 1860, five years before Kreissle's book, to Johann Herbeck, then conductor of the *Gesellschaft der Musikfreunde* concerts in Vienna, informing him that his brother had a "treasure in Schubert's B minor Symphony, which we put on a level with the great symphony in C, his instrumental swan song, and any one of the symphonies by Beethoven."

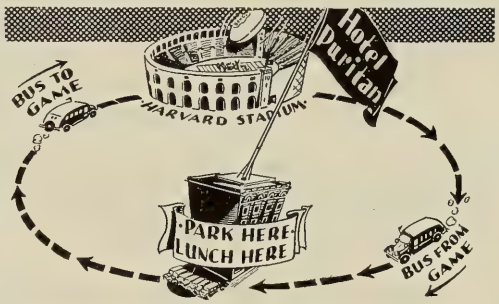
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Herbeck did not act on this advice for five years, perhaps because he did not wish to be compelled to play one of Anselm's overtures, which might have been an obligation firmly tied to the Schubert manuscript. Or perhaps he mistrusted this sudden enthusiasm of the Hüttenbrenners, bursting forth after a silence of some thirty years, during which it had lain yellowing and unnoticed in Anselm's cabinet. It is only too evident that the brothers had thought of it as merely one of a thousand Schubert manuscripts. As the other posthumous symphony, the C major, the "swan song" unearthed by Schumann in 1839, published in 1850, began at last to dawn upon the general musical consciousness, the Hüttenbrenners may have pulled out their old relic and wondered whether by some rare stroke of luck it might prove another such as the C major symphony. A reduction for piano duet was brought forth and shown to "the initiated" among their friends.

At length, in 1865, Herbeck had occasion to stop at Gratz, where he sought Anselm, then an old man, eking out his last years in seclusion in a little one-story cottage at Ober-Andritz. Herbeck made his approach cautiously, for the aged Anselm had grown eccentric, and having been so close with his Schubert manuscript in the past, might prove difficult. Herbeck sat down in a neighboring inn where, he learned, Anselm was in the habit of taking his breakfast. Anselm put

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in his expected appearance. Herbeck accosted him and after some casual conversation remarked: "I am here to ask your permission to produce one of your works in Vienna." The word "Vienna" had an electric effect upon the old man who, having finished his meal, took Herbeck home with him. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was accordingly performed by Herbeck at a *Gesellschaft* concert in Vienna, December 17, 1865. The programme duly opened with an overture ("new"), of Hüttenbrenner. The symphony was published in 1867, and made its way rapidly to fame.

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"GENTLEMEN OF THE ORCHESTRA"

By Lucien Price

(In the *Boston Globe,* Saturday, October 10, 1936)

If a resident company of 109 eminent actors played the classics of drama from every literature of the ages, giving scores of performances in Boston yearly, the public would be on edge to know their personal histories. This is exactly, in the literature of music (one of the great literatures of the world), what the players of the Boston Symphony Orchestra are, yet it is not until this Autumn, when the orchestra begins its 56th season, that such a volume of charcoal drawings with paragraph biographies of its members makes its appearance – perhaps because, until Mr. Gerome Brush gave us this brilliant performance as artist in both forms, no one knew how entertaining such a volume could be.

Genial and witty, it is at the same time a sociological document. Thirty years ago the orchestra was an exotic hybrid; German, French and Italian grown under glass in Boston. Today the Europeans are still here and so may they always be, for it is a necessity of the art

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that it take the finest artists wherever they may be had, irrespective of race, nationality, politics, religion or class. During the World War and after, we had a melancholy experience of the opposite. Rent by public dissensions, the Boston orchestra was all but wrecked and sank in four years from its long-held position as the finest in the world down to pallid mediocrity. Under Dr. Koussevitzky it has again risen to where it disputes the primacy with the best on earth.

And now Yankees are in the orchestra by the right of artistic merit. Mr. Brush's sketches tell succinct life-histories of artists from Boston, Lynn (it may be farther from Lynn to Symphony Hall than it is from Warsaw), Rockland, Bridgewater, Melrose, Revere, New Bedford, Vinal Haven, and even from farthest Ohio! who sit as peers with instrumentalists from Paris and Berlin.

The Boston Symphony Orchestra has for more than half a century been, like the Boston Latin School and Harvard University, one of the institutions which give unique distinction to the city, but radio broadcast has recently opened its treasures to poor and rich equally and spread them over the continent, though its maintenance still rests largely on the generosity and loyal affection of people moderately well-to-do; and where else, unless it be to relieve crude physical suffering, can money be given where it can give greater happiness to more people?

In personnel the orchestra is a preliminary sketch of an ideal international society. It is a democracy entirely composed of aristocrats. These charcoal sketches present 109 heads of men, reflective, scholarly, sensitive, fine-grained, every face mirroring the life of intellect and spirit lived by a master musician. World War veterans sit at elbows with voluntary exiles from politically upheaved natal lands and yet, weirdly assorted though their origins sound, there is usually in the story some fated assignation with a beloved musical instrument which reads as though such careers went by destiny.

And to an age of blatantly self-advertising egoism what an example they are of self-effacing modesty! Every man a virtuoso, yet all that you know of them from the programme book is a name and a musical instrument in small print and often you cannot even be sure which one he is. If a solo passage falls to him in the symphonic score, he plays it with a mastery won by nearly a lifetime's diligence, then, at the next bar, glides back again into the anonymous ranks of the orchestra, a melodious but nameless voice in the sea of sound.

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MOZART.....Symphony in E-flat, No. 26 (Koechel No. 184)
MALIPIERO.....“Cimarosiana”
MAHLER.....“The Song of the Earth” for Tenor, Contralto and Orchestra
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The second concert of the Monday Evening series will be on November 30.

JOHN McCORMACK will give a recital on Thursday Evening, November 12.

MISCHA ELMAN will give a recital on Sunday Afternoon, November 15.

JAN SMETERLIN, the Polish pianist, will play on Sunday Afternoon, November 22.

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CHARCOAL DRAWINGS OF THE MEMBERS OF THE ORCHESTRA, By GEROME BRUSH –

may be seen in the first balcony gallery. The idea of making this complete group of drawings – probably the first of its kind that has ever been undertaken – came to Mr. Brush while he was helping to arrange the general exhibition of his work in Symphony Hall last March. Shown in Stockbridge during the Berkshire Symphonic Festival, and in Cambridge during the Harvard Tercentenary exercises, in both of which the Orchestra participated, the 109 drawings will be on view in New York and other cities after the present exhibition in Symphony Hall.

SYMPHONY NO. 5, IN C MINOR, Op. 67

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827
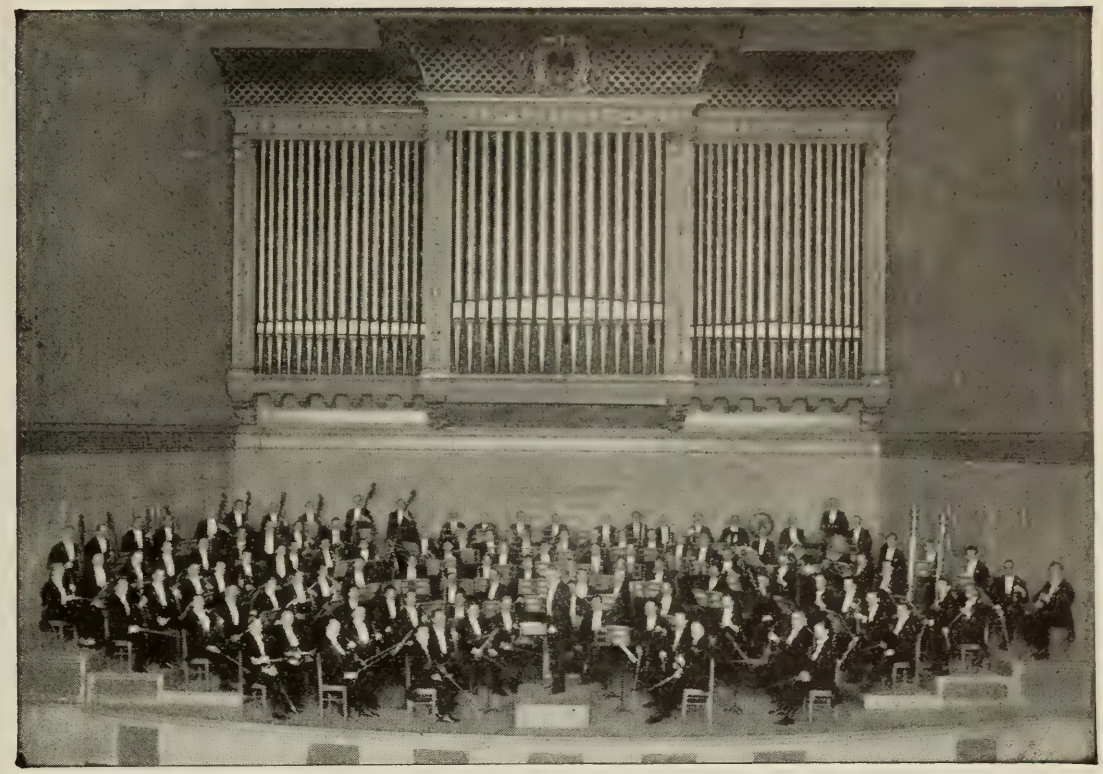
BEETHOVEN'S Fifth Symphony, like other scores once considered subversive but long since sanctified by custom, both bewildered and amused its first audiences, not to speak of the orchestras and leaders who were destined to be the first purveyors of its ringing message. It is also to be recorded about the Fifth Symphony, however, that its forceful challenge almost immediately dispelled the first befuddled impressions.

When the Philharmonic Society of London first tried over the C minor Symphony, the players laughed openly, and the "conductor," in reality the concert master, laid it aside as "rubbish." This leader, who was none other than J. P. Salomon, lived to make a brave retraction. Two or three years later, after another trial of the first movement, so relates Thayer, "Salomon laid his violin upon the pianoforte, walked to the front and, turning to the orchestra said (through his nose): 'Gentlemen, some years ago I called this symphony rubbish; I wish to retract every word I then said, as I now consider it one of the greatest compositions I have ever heard!'"

The very first performance, which Beethoven conducted at the "Theater an der Wien" on December 22, 1808, seems to have made no recorded impression. The Leipzig which had received the "Eroica" with much understanding in 1809, did at least as much for the Fifth. A careful and appreciative analysis appeared in the *Allgemeine musikalische Zeitung* (July 11, 1810). M. Habeneck, who had successfully labored for the cause of Beethoven in Paris from the beginning of the century, brought out the Fifth Symphony at a Conservatoire concert on April 13, 1828, a year after the composer's death.* It is eloquent of Habeneck's field work in the Beethoven cause that the symphony was played at each of the four remaining concerts of the season.

Let us turn back from the Habeneck performances, which such enlightened musicians as Wagner considered without equal in Europe, to the curious *"Akademie"* in Vienna, twenty years earlier (December 22, 1808), when Beethoven labored, with rather pitiable results, to present his C minor symphony to the world. The programme, according to modern custom, was in itself rather forbidding in bulk. Consisting entirely of "new and unheard" music of Beethoven, it began with the Pastoral Symphony (there numbered "5"), the Aria, "Ah, perfido" (Josephine Kilitzky), a Latin hymn for chorus, the Fourth

* Habeneck, according to Berlioz, took inexcusable liberties with Beethoven's symphonies. In the *Scherzo* of the Fifth, for example, he cut out the introductory measures for the double-basses, a "Barbarism" which persisted for at least twenty years in Paris. "He doesn't think they sound well. A lesson for Beethoven!"



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Love for Three Oranges — Scherzo and March Prokofieff
Ma Mère L'Oye (Mother Goose) Ravel
Petrouchka Suite Stravinsky
Pictures at an Exhibition Moussorgsky-Ravel
Sarabande Debussy-Ravel
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 6 in G major ("Surprise") Haydn
Symphony in B minor ("Unfinished") Schubert
La Valse Ravel
Wiener Blut — Waltzes (Vienna Blood) Strauss
"The Enchanted Lake" Liadov

Piano Concerto (played by the composer), the C minor (there numbered " 6 "), the sanctus from the Mass in C major, Fantasia for piano solo (improvisation?), and the Fantasia for Pianoforte, with orchestra and choral finale. Misfortunes beset Beethoven. There was high feeling between him and the orchestra, on account of an outbreak of temper at a concert in November. He quarrelled with the soloist, and the young and inexperienced singer who took her place grew terrified and gave a miserable exhibition at the concert. Beethoven had thought of putting his C minor Symphony at the end, on account of its effective close, but decided that it would have better attention earlier in the evening. He hurriedly completed his choral fantasia for a concluding number. There was no time for proper rehearsal; some of the parts were still wet at the performance. The consequence: a catastrophe. There was a misunderstanding about a repeat, resulting in a confusion which forced Beethoven to stop the orchestra and begin again, this time without calamity.

Among the several not too contradictory reports of the concert, the following letter of Reichardt is particularly interesting: " I accepted with hearty thanks the kind offer of Prince Lobkowitz to let me sit in his box. There we endured the bitterest cold from half past six to half past ten, and had the experience that it is easy to get too much of a good thing and still more of a loud. Nevertheless, I could no more leave the box before the end than could the exceedingly good-natured and delicate Prince, for the box was in the first balcony near the stage, so that the orchestra and Beethoven conducting it in the middle below us, were near at hand; thus many a failure in the performance vexed our patience in the highest degree. . . . Singers and orchestra were composed of heterogeneous elements, and it had been found impossible to get a single full rehearsal for all the pieces to be performed, all being filled with the greatest difficulties."

Schindler, who did not have first hand information of this concert, flatly refused to believe Ries's report of it; he simply could not credit the species of orchestra he knew to exist in Vienna at that time as even attempting several new pieces at once. " It may be rationally assumed, *à priori,* that to bring out for the first time, and close on the heels of each other, three works of such extent, — M. Ries even adds to them the ' Fantasia for the Pianoforte,' with orchestra and vocal music, — at a period when the orchestra had not attained that degree of perfection which it has in our days, borders on the impossible."

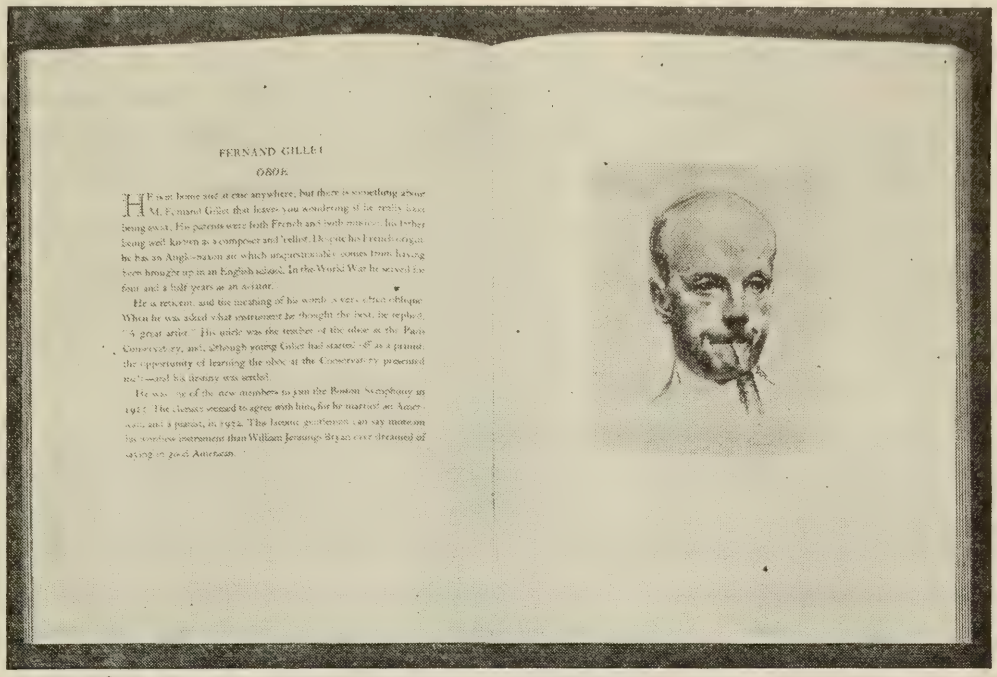
Something in the direct, impelling drive of the motto-like theme which opens the C minor Symphony has both placed it uppermost in popular approval, and challenged the curiosity of the literal-minded for a century past. Many are the readings which various musicians

The names, faces and brief histories of all the players —

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FERNAND GILLET

OBOE.

HE is at home and at ease anywhere, but there is something about M. Fernand Gillet that leaves you wondering if he really has been away. His parents were both French and both musical. His father being well known as a composer and cellist. He, tho he has French origin, he has an Anglo-Saxon air which unquestionably comes from having been brought up in an English school. In the World War he served for four and a half years as an aviator.

He is reticent, and the meaning of his words is very often oblique. When he was asked what instrument he thought the best, he replied, "A great artist." His uncle was the teacher of the oboe at the Paris Conservatory, and, although young Gillet had started off as a pianist, the opportunity of learning the oboe at the Conservatory presented itself—and his destiny was settled.

He was one of the new members to join the Boston Symphony in 1917. He chooses oatmeal to agree with him, for he married an American girl and is patriotic, in 1924. This heroic gentleman can say more on his wordless instrument than William Jennings Bryan ever dreamed of saying in good American.

Edward Weeks of the *Atlantic Monthly,* in his foreword, observes:

> **"Mr. Gerome Brush has performed a public service. He has singled out the black and white keys of one of the greatest instruments in the world. With the strokes of his crayon and the sympathy of his pen he has brought to light the individuality of the one hundred and nine members of the Boston Symphony. Each musician sat for him in the little room that houses the Casadesus Collection; each played for him a solo in order to banish the last vestige of self-consciousness, and from each he has drawn comments, bits of personal history, and the gleam of aspirations which are characteristic.**
>
> **"This book should enlarge our power of musical appreciation."**

Printed by D. B. Updike, the Merrymount Press – 232 pages, royal octavo size (7 13/16 x 10 inches).

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have found. The fertile Berlioz finds in the first movement Beethoven's "most private griefs, his fiercest wrath, his most lonely and desolate meditations, his midnight visions, his bursts of enthusiasm." This movement reminds him of the "terrible rage of Othello."

Sir George Grove, visioning the Countess Theresa von Brunswick as the "immortal beloved," and the inspiration of this, as well as the Fourth Symphony, finds a description of a stormy scene between the excitable master and his child pupil and fiancée of fifteen, as the very picture of the opening movement. The composer had stamped out of the house hatless, into a blizzard, while the alarmed Theresa hurried out after him with his hat and cloak. Sir George found the first and second theme to express "the two characters exactly — the fierce imperious composer, who knew how to 'put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl." Against this set the equally assured dictum of d'Indy, who had no doubt in the world that Giulietta Guicciardi was the immortal beloved, partly on the grounds that one to whom Beethoven could find it in his heart to dedicate so "insipid" a piece as the F-sharp minor sonata (namely, Theresa), could not have been the object of any deep passion.

In other words, a programme for the Fifth Symphony is anybody's privilege. Much stock has been placed in the stories that Beethoven once remarked of his first theme: "Thus fate knocks at the door" (Schindler), and that the notes were suggested to him by the call of the yellow-hammer (Ries). Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval and, according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

The sketchbooks tell a more explicit story of the creating brain. The earliest sketches for the opening theme are as vapid and feeble as the final conception is bold and striking. The early sketches for the slow movement, in the first drafts an entirely insignificant minuet, are as far removed from the tender and flowing melody which finally emerged. Perhaps nowhere is the evolution of the conceptual Beethoven more astonishing. From mild and pointless beginnings, there develops through years and concurrently with sketches for other works, a music impetuous, pregnant, and with every aspect of spontaneity.

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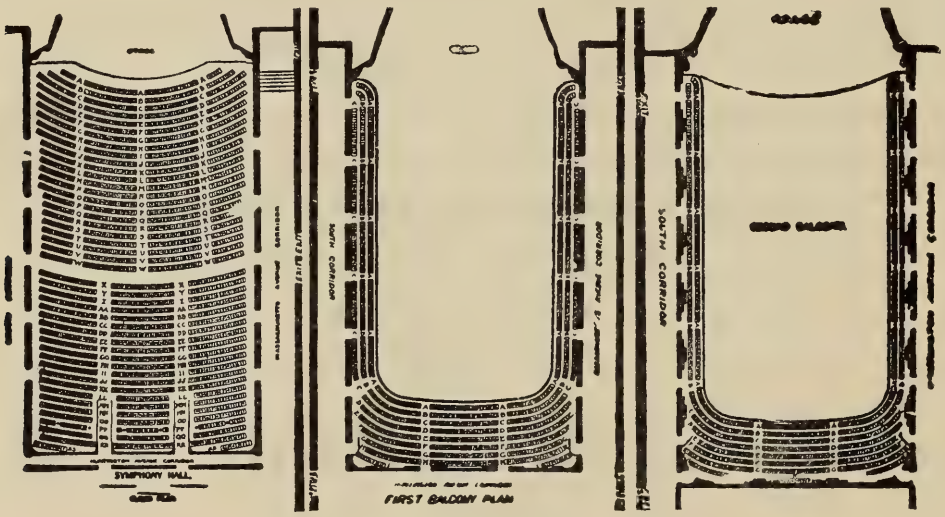
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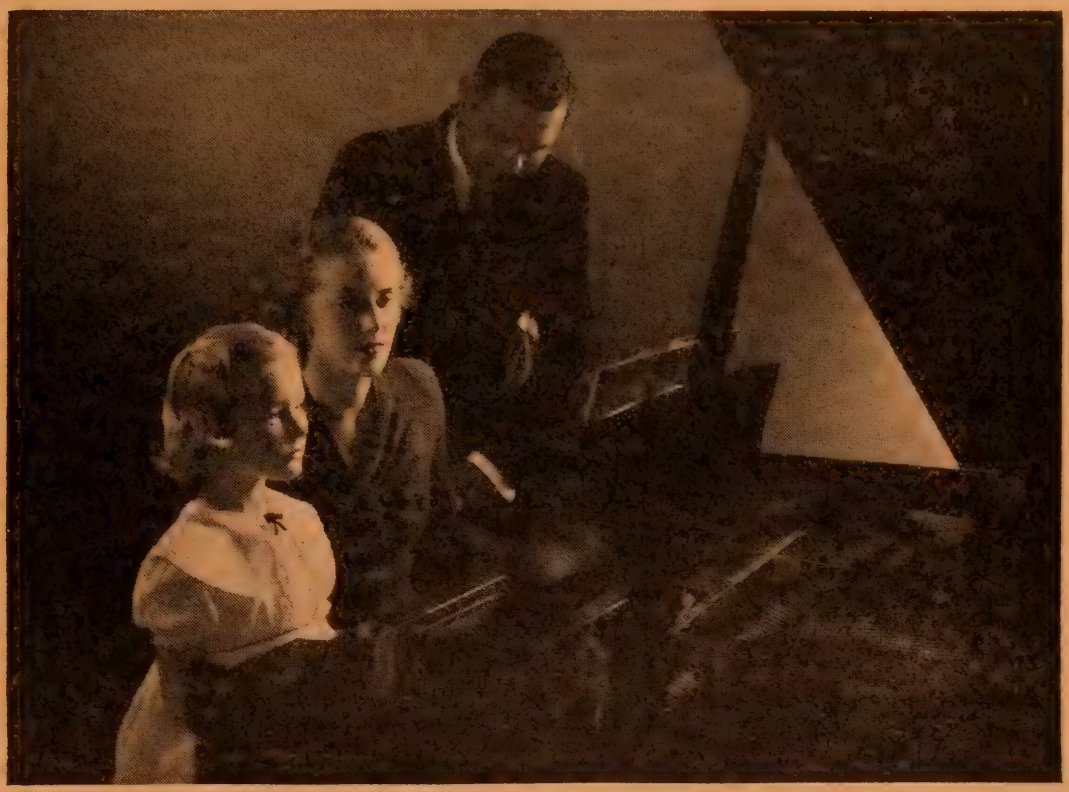
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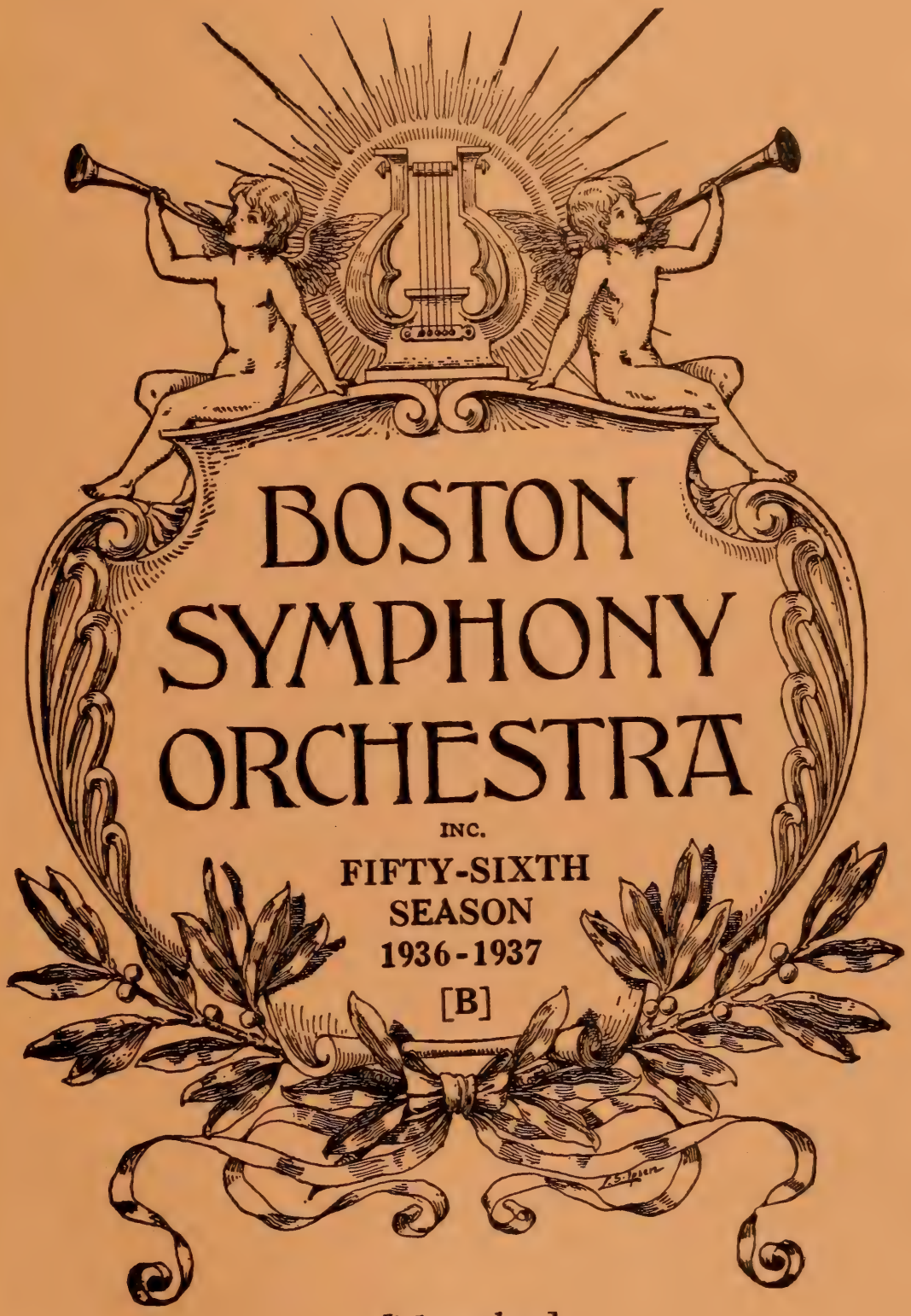


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Concert Bulletin of the Second Concert

TUESDAY AFTERNOON, *December* 22

with historical and descriptive notes

By JOHN N. BURK

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Programme

WEBER Overture to "Oberon"

SCHUMANN Symphony No. 4 in D minor, *Op.* 120

I. Andante: Allegro
II. Romanza
III. } Scherzo
IV. } Largo: Finale

(Played without pause)

INTERMISSION

WAGNER "A Siegfried Idyl"

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OVERTURE TO THE OPERA "OBERON"

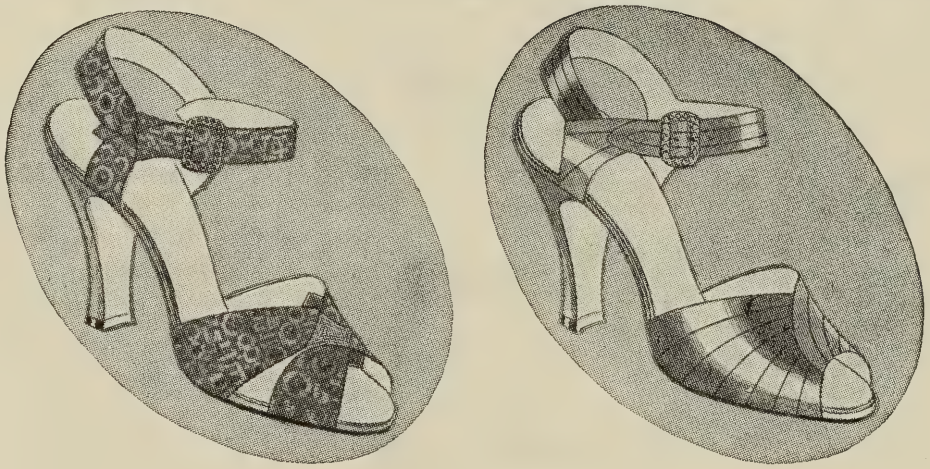
By CARL MARIA VON WEBER

Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826

AT THE end of the manuscript score of the romantic opera "Oberon, or The Elf-King's Oath," which Weber completed in London on April 9, 1826, the composer wrote the customary words *"Soli Deo Gloria!"*

Weber had good reasons to offer this exclamation of pious relief. The text of the opera had been hurried to him act by act for composition. Its production at the Covent Garden on April 12 was but three days away. He had been compelled to work in great haste and likewise to learn English, for the libretto of James Robinson Planché was in that language.* The plot was as involved, as most opera plots were apt to be at that time. He objected in a letter to the librettist, "The intermixing of so many principal actors who do not sing — the omission of the music in the most important moments — all these

* Weber, in "one hundred and fifty-three lessons," made himself sufficiently familiar with English for the purposes of composing "Oberon." He could express himself in letters to Planché at length and clearly, if not accurately. When Planché sent him a French translation of the text, he answered: "I thank you obligingly for your goodness of having translated the verses in French; but it was not so necessary, because I am, though yet a weak, however a diligent student of the English language."



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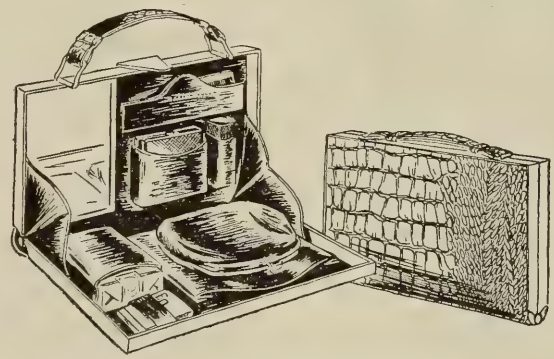
We went on foot, horseback, rails, wings (and come to think of it, in a sleigh too when we travelled to Russia for regal gifts of sables). Our little trek sifted five continents for ideas. Its results have made Jordan Marsh Company a little world in itself. Its thoroughness impressed Santa so completely that he has parked his four-in-hand here from now till Christmas—while he and his New England impersonators fill up packs and stockings and post offices all the way to the outlying corners of the world that we've just come back from!

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things deprive our 'Oberon' of the title of an opera, and will make him [*sic*] unfit for all other theatres in Europe, which is a very bad thing for me, but – *passons là-dessus.*"

On top of this series of tribulations Weber was a very sick man. His system was so wasted with tuberculosis that he fulfilled his many obligations only with great effort. He knew that a sentence of death hung over him, and he undertook the English opera for the gold it would bring to his wife and children. When his friend Gubitz, in Berlin, tried to dissuade him from undertaking the journey to London, he answered: "Whether I can or no, I must. Money must be made for my family – money, man. I am going to London to die there. Not a word! I know it as well as you." The completion of the last act of "Oberon" was indeed a race with death. As his son and biographer, Max Maria von Weber wrote, "All the light and life and freshness and geniality of the work gushed forth from the brain of a weak, sick, bowed-down, irritated man, who was shattered by an incessant cough, who sat at his work table wrapped up in furs, with his swollen feet in wadded velvet boots, and yet shivered with cold in his heated room; as though the genius which created all had nothing in common with the poor suffering body."

When he led performances for the fee they would bring, ladies, observing his condition, would shower him the next day with lozenges



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and jellies, but nothing was done really to spare him; over-adulation hastened the end. He died in London within two months of the first performance of "Oberon," which he led at the Covent Garden, April 12, 1826.

Max Maria von Weber wrote as follows about the Overture:

"Although the opera may bear unmistakable traces of weariness and haste, and sad marks of the spur applied to the composer's flagging genius, and may thus display Weber's mannerisms more than any other of his works, yet that great symphonic introduction to the whole, the Overture, which was completed only two months before his death, soars triumphantly over the influence of the deadly faintness lying heavy on him, and the pressure of outward circumstances. This Overture is inferior to none of his others in life, fire, freshness, and wealth of ideas. Combined with those of *'Der Freischütz* and *'Euryanthe,'* and his 'Jubilee' Overture, it forms a magnificent constellation, each star in which shines with a different light, but yet with co-equal splendor. From first to last, the Overture to 'Oberon' is in most intimate sympathy with the subject. Every picture of the drama is mirrored forth in it — the world of elves and spirits; the pomp and pride of chivalry and romance; glowing love struggling against slavery, elemental might, separation, and death; the majesty of Oriental enchantment. It has been asserted that Weber went too far, in this Overture, in his conglomeration of various musical intentions. . . . But still the Overture to Oberon will always remain a monument of strength to the fame of the dramatic, romantic composer."

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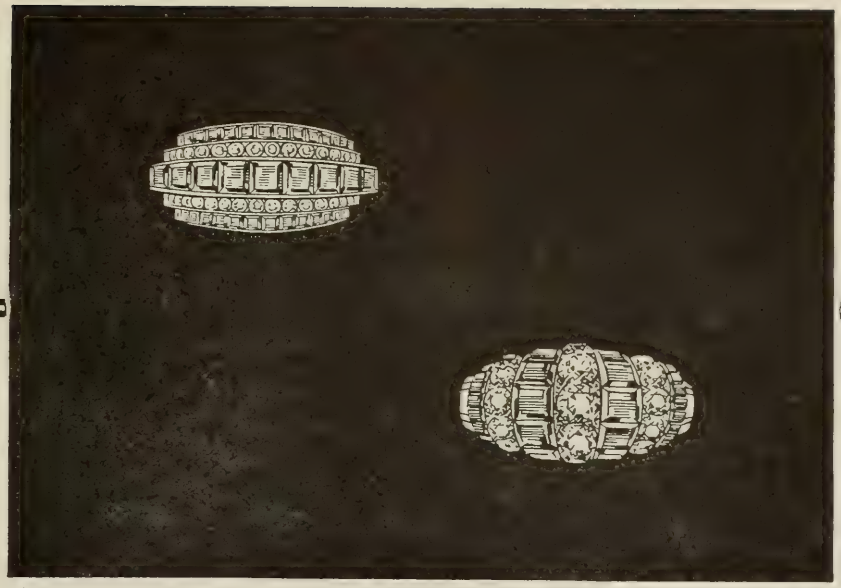
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SYMPHONY IN D MINOR, No. 4, *Op.* 120

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

SCHUMANN wrote this symphony in 1841, a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony, then, was the second in order of composition. It belongs to a year notable in Schumann's development. He and Clara were married in the autumn of 1840, and this event seems to have stirred in him a new and significant creative impulse: 1840 became a year of songs in sudden and rich profusion, while in 1841 he sensed for the first time in full degree the mastery of symphonic forms. He had written to Heinrich Dorn two years before: "I often feel tempted to crush my piano — it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." The products of 1841 show that he worked as well as dreamed toward that end. As Mr. W. J. Henderson has well described this moment of his life: "The tumult of young love lifted him from the piano to the voice. The



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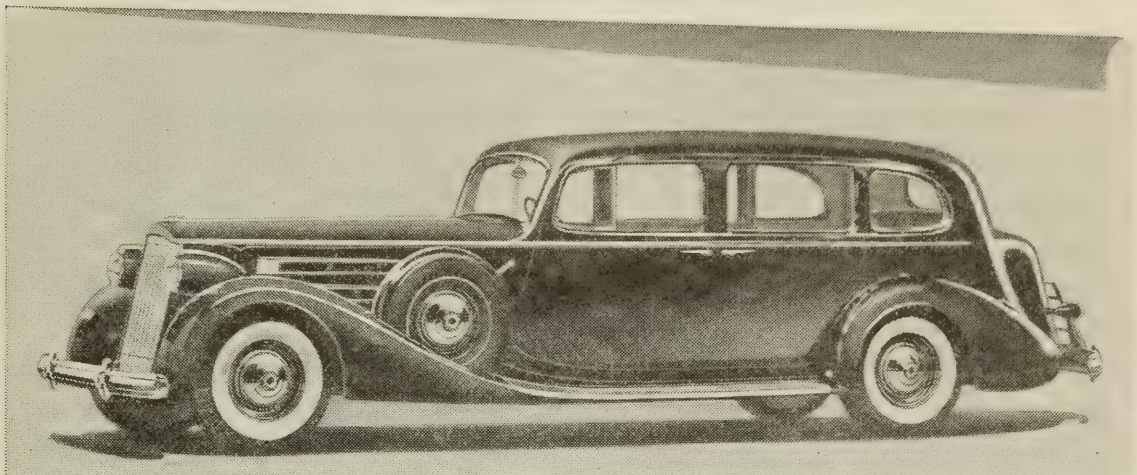
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consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works." *

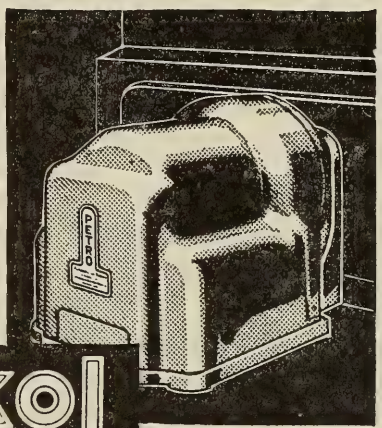
These works were the First, the "Spring" Symphony, which he began in January 1841, four months after his marriage, and completed in a few weeks; the "Overture, Scherzo and Finale" of April and May, and the D minor Symphony, which occupied the summer months. There might also be mentioned the *"Phantasie"* in A minor, composed in the same summer, which was later to become the first movement of the piano concerto. But the two symphonies, of course, were the triumphant scores of the year. The D minor Symphony, no less than its mate, is music of tender jubilation, intimately bound with the first full spring of Schumann's life — like the other a nuptial symphony, instinct with the fresh realization of symphonic power.

The manuscript of the symphony bears the date June 7, 1841, and at the end — "finished at Leipzig, September 9, 1841." Clara observed still earlier creative stirrings, for she recorded in her diary under the date of May 31: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I

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have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." On September 13, which was Clara's birthday, and when also their first child, Marie, then twelve days old, was baptized, Robert presented the young mother with the completed score of the symphony. And the composer wrote modestly in the diary: "One thing makes me happy — the consciousness of being still far from my goal and obliged to keep doing better, and then the feeling that I have the strength to reach it."

The first performance was at a Gewandhaus concert on December 6, Ferdinand David conducting. It was a friendly event, Clara Schumann playing piano solos by their colleagues Mendelssohn, Chopin, Sterndale Bennett. She appeared jointly with Liszt, in his "Hexameron" for two pianos. Schumann's new "Overture, Scherzo, and Finale" was also played. Unfortunately, the success of the B-flat major Symphony in the previous March was by no means repeated in the new D minor Symphony. The criticisms were not favorable. Clara Schumann, who always defended her husband, wrote that "Robert's Symphony was not especially well performed," and the composer himself added: "It was probably too much of me at a single sitting; and we missed Men-

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delssohn's conducting too; but it doesn't matter, for I know the things are good, and will make their way in their own good time."

But Schumann laid the work aside. It does not seem that he could have considered a revision for some time, for he offered the manuscript to a publisher in 1843 or 1844 as his "Second Symphony, Op. 50." According to the testimony of Brahms, many years later, Schumann's dissatisfaction with the symphony preceded its first performance. "Schumann was so upset by a first rehearsal that went off badly," wrote Brahms to Herzogenberg, October 1886, "that subsequently he orchestrated the symphony afresh at Düsseldorf." This revision was made in December, 1851. The fresh score was performed at Düsseldorf on March 3, 1853, at the Spring Festival of the lower Rhine. This time the work had a decided success, despite the quality of the orchestra which, according to Brahms, was "bad and incomplete," and notwithstanding the fact that Schumann conducted, for, by the testimony of his contemporaries, he was conspicuously ineffectual at the head of an orchestra. When in the following autumn the committee urged that Schumann conduct only his own works in the future, Clara wrote bitterly about the incident.

From the following letter (to Verhulst) it appears that Schumann made the revision because of urgent friends: "When we last heard that Symphony at Leipzig, I never thought it would reappear on such

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an occasion as this. I was against its being included, but was persuaded by some of the committee who had heard it. I have scored it afresh, and it is now more effective." Schumann dedicated the symphony to Joseph Joachim, who was then twenty-two years old. He wrote on the manuscript: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private." The score was published in December, 1853.

The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.'" Its "community of

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theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

The first movement is finely oblivious of academic requirements. The whole movement hangs upon the reiteration of the principal theme, a restless, running figure in sixteenth notes which appears and reappears constantly in every part of the orchestra, entwined with others. There is no contrasting second theme, but only a slight deviation from this one. Two episodic themes – the one consisting of brief

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rhythmic chords, the other of a flowing melody – carry the movement to its end in a triumphant D major. The *Romanze* is in song form. The melody from the introduction to the first movement is introduced in the first part, while in the middle section the violin solo weaves a delicate embroidery. The Trio of the Scherzo is based upon the ornamental solo passage from the slow movement. After the repetition of the main section, the Trio again begins, recalling the precedent of Beethoven where the Scherzo theme would be expected to break in and bring a conclusion. Instead, the Trio dies away in a long diminuendo, and leads into the introduction to the Finale (a true bridge passage, which has been compared to the famous pages which connect the last two movements of Beethoven's Fifth Symphony). This introduction brings back the motto-like principal theme of the first movement, which still appears as an accompaniment to the initial theme of the Finale – broadly proclaimed. The second subject recalls the *Larghetto* from Beethoven's Second Symphony. The development and conclusion are characteristically free.



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A SIEGFRIED IDYL

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

"A SIEGFRIED IDYL" is far more than an occasional piece of music, a passing incident of Wagner's family life at Tribschen. It could well be called the unflawed reflection of the first moment of deep serenity and felicity in the constantly unsettled life of the composer.

The cradle folk-song, *"Schlaf', mein Kind, schlaf' ein,"* the only theme in the Idyl which does not also occur in the Third Act of "Siegfried," of course implicates the namesake of the Norse hero, the son of Richard and Cosima. Their "Fidi" as they fondly called him, was eighteen months old when the Idyl was written. It was no less an expression of the peace of soul that Wagner had found at Tribschen, their idyllic island perfectly insulated by the blue waters of Lake Lucerne from the pressing creditors, the prying visitors, the artistic opponents and gossip mongers from which the pair had taken precipitate flight at Munich. Tribschen was the *"Asyl,"* at last, where Wagner could give himself to the creation of scores without fear of sudden stress and disruption. A *"Tribschener Idyll"* was Wagner's first title for the work.

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But in a deeper sense, Cosima is the true center of the Idyl. It was her love which brought his content, and the themes of the Idyl, deriving from the love scene of Siegfried and Brünnhilde, had their inner source in the first union of Richard and Cosima.* When Wagner at Tribschen played her excerpts from the Third Act of "Siegfried," which had just come into being, so writes du Moulin-Eckart, in his life of Cosima, "she felt as though she must faint for mingled pain and bliss. Then did she realize the object and duty of her life at Tribschen. But he rose and pointed to her portrait, saying that 'this was what he beheld as he had written it all; life still remained upon the heights.' . . . She really felt that this third act of Siegfried was intimately bound up with her, and with her whole being; for the Master was now drawing upon the themes which had come into being during that period at Starnberg when she had come to him. At the time they had intended them for quartets and trios, but now they found their true application, for they formed the setting of Brünnhilde's song: *'Ewig war ich, ewig bin ich.'* And in this is revealed a wondrous mystery of love and creation."

* Associating each of Wagner's heroines with one of the women who profoundly influenced his emotional development, Paul Bekker identifies Cosima von Bülow with Brünnhilde — not the Valkyrie of the earlier drama, but the very different Brünnhilde whom Siegfried aroused to a great and human passion. "She was an experience Wagner had to live through before he could express in music the love-story of Brünnhilde and Siegfried, the awakening of Woman by Man."

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The Idyl was in spirit a true forerunner of the Symphonia Domestica. Liszt, receiving the score from his son-in-law, aptly called it "that wondrous hymn in praise of domestic sentiment." When, in 1878, Wagner felt that the time had come to release the score to the world in publication, Cosima was deeply distressed. "The Idyl is going off today," she wrote in her diary. "My secret treasure is becoming common property; may the joy it will give mankind be commensurate with the sacrifice that I am making."

The "Siegfried Idyl," a birthday gift to Cosima in the first year of their marriage, was composed in November of 1870, and performed as a surprise to her on Christmas day, at half-past seven in the morning. There were elaborate secret preparations — the copying of the parts, the engaging of musicians from Zurich, rehearsals in the foyer of the old theatre and at the Hotel du Lac in Lucerne. Christmas morning at Tribschen the musicians tuned in the kitchen, and assembled quietly on the stairs. There were fifteen players, Hans Richter taking both viola and trumpet, having practiced in seclusion upon the latter unaccustomed instrument. Wagner conducted from the top of the stairs what turned out to be, in the testimony of Richter, a faultless performance.

The Idyl is scored for flute, oboe, two clarinets, bassoon, trumpet, two horns, and strings.

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By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

THE concert piece arranged by Wagner from the second act of his "Siegfried," and known as *"Waldweben,"* is a distillation of the mood which dominates the last scene of the act. It is music of dreaming and of awakening. Siegfried, parentless son of the woods, lies on a grassy bank, listening idly to the familiar, lulling sounds in which he has grown up. He is on the threshold of his career, has just slain the dragon Fafner; but he is unexcited. Knowing neither fear nor guile, the deed means as little to him as the Tarnhelm and the Ring he has gained by it, and the treasure of gold which is his rejected booty. But the voice of nature reveals the world's secrets to him — reveals also his destiny. A bird singing in the tree above becomes intelligible to him through the blood of the slain monster, which, staining his hand, he had touched to his lips. By this means he becomes aware

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of the baseness and greed that surrounds him. He sees clearly now that the dwarf Mime, his guardian, while fawning and wheedling, is in reality contriving to put an end to him in order to seize the rich spoil. Siegfried dispatches Mime summarily with the sword *Nothung*. Ugly thoughts are soon replaced by gentler and intriguing ones as the longing for love possesses his consciousness for the first time. He thinks of his origin, dwells wonderingly upon the knowledge of his mother, the facts of whose identity and death he has wrested from Mime. Through the soft, undulating murmurs of the orchestra, and interspersed with the bird calls is the motive of the race of the Wälsungs, his own, and the motive of "Filial love." This suggests the theme of love itself, personified by the Goddess Freia, and finally the bird tells him of Brünnhilde, and the motive of sleep is heard as he learns of the warrior maiden, lying at the summit of a rocky crag, surrounded by a protecting circle of fire by decree of Wotan, her father. That fire, the bird says, he is about to penetrate, and the sleeping demi-goddess he is to awaken as his bride.

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OVERTURE TO *"TANNHÄUSER"*

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

WAGNER'S years of obscurity and poverty ended in the spring of 1842, when he left Paris, where he always fared badly, and established himself in Dresden. "Rienzi," first produced at Dresden in October of that year, was, to his own surprise, a popular success. "The Flying Dutchman," his latest work, was mounted in the following January. The sombre drama, with its perplexing disregard of operatic conventions, disappointed the Dresdeners. Nevertheless, the young musician maintained in that city a high standing which he was to win but slowly in other parts of Germany. If Dresden was something of a lesser center, musically speaking, it possessed a more than passable opera company, with some excellent singers, and Wagner accepted the position of *Kapellmeister* a few weeks after the first "Flying Dutchman" production. He at once hastened to complete the poem of *"Tannhäuser"* (which he then intended to call *"Der Venusberg"*), a subject which had long occupied his thoughts. He began the composition of the score in the summer, and completed it (save for the instrumentation) a year and a half later, by the end of 1844. The first production took place October 19, 1845 (in Dresden), under Wagner's direction. It proved another disappointment. Like "The Flying Dutchman," *"Tannhäuser"* at first made its way but slowly. For several years the opera houses were afraid to undertake it.

It was in the latter part of the Paris period that Wagner steeped himself in German medieval folk legend, laying plans which were to mature both in *"Tannhäuser"* and in *"Lohengrin."* *"Tannhäuser,"* which he gave the subtitle *"Und der Sängerkrieg auf Wartburg,"* was based upon a contest of song which the Landgrave Hermann held in his castle on the famous hill of Thuringia in the thirteenth century. Walther von der Vogelweide and Wolfram von Eschenbach were among the contestants named in an old print. They were poets rather than singers, nor is anyone depicted with an instrument in his hand. Tannhäuser also was a name found in the legends which surround the *"Sängerkrieg."*

"The historical Tannhäuser seems to have been, judging from his poems," so Ernest Newman tells us, "fond of the good things of this life, especially wine, good cheer, and love. Apparently his sensuousness did not wholly commend itself to his contemporaries, and the legend grew that for having spent a year with Venus, the Pope condemned him for his sin to hell fire, from which sentence, however, he did not, as in Wagner's opera, achieve redemption through repentance and Elisabeth."

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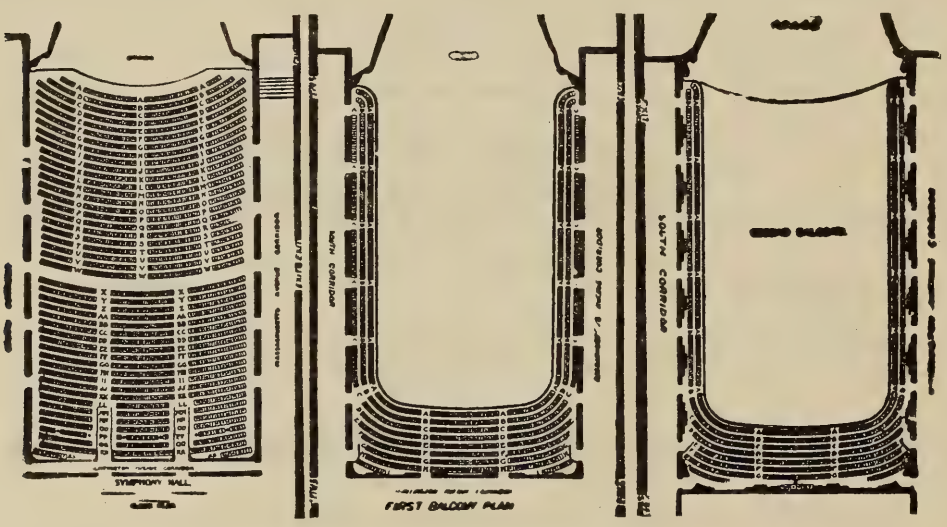
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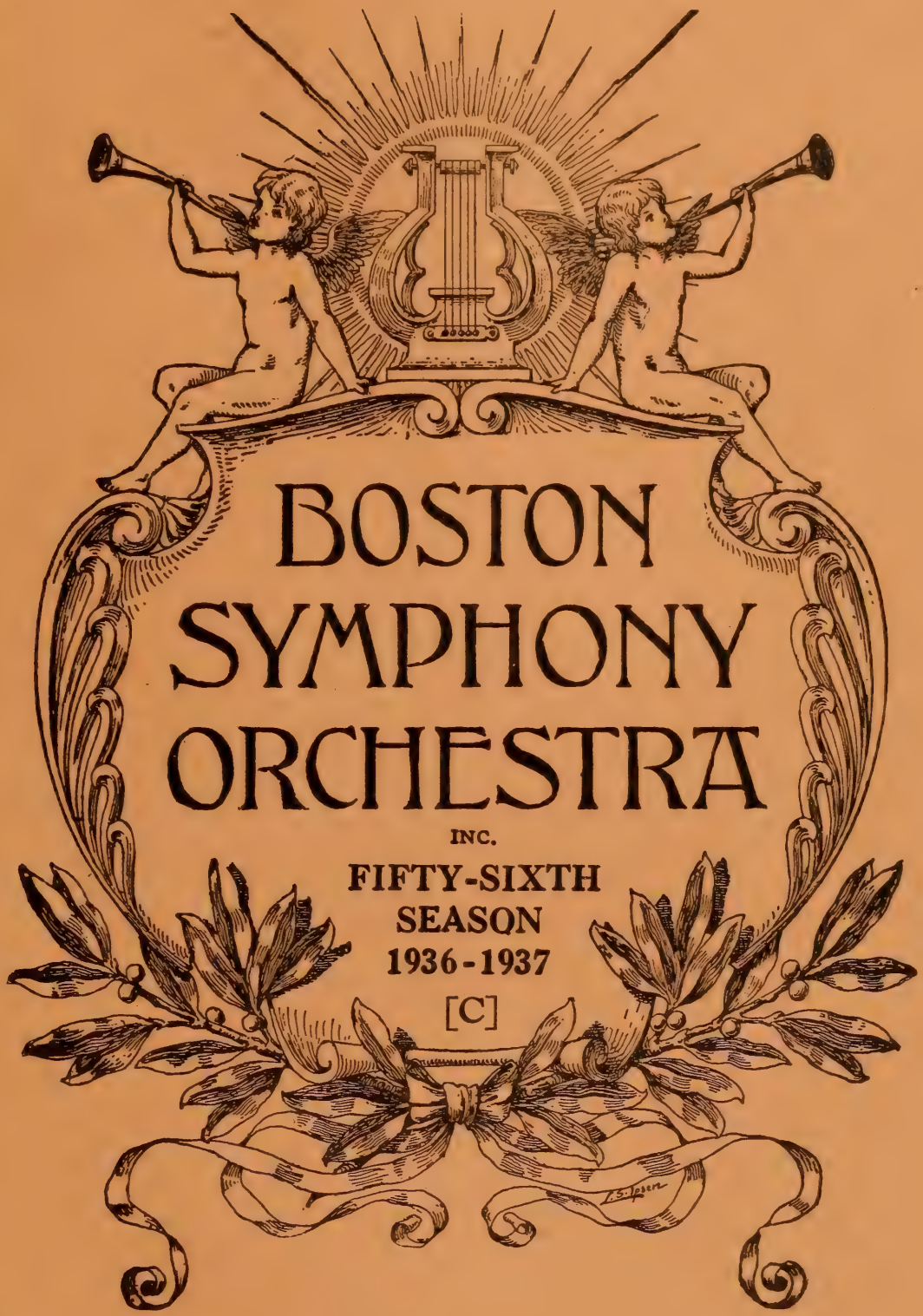
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Concert Bulletin of the Third Concert

TUESDAY AFTERNOON, *February* 2

with historical and descriptive notes

By JOHN N. BURK

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Programme

MENDELSSOHN Overture, "The Hebrides" ("Fingal's Cave"), *Op.* 26

MENDELSSOHN Symphony in A major, "Italian," *Op.* 90

I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: presto

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TCHAIKOVSKY Symphony No. 4 in F minor, *Op.* 36

I. Andante sostenuto. Moderato con anima in movemento di Valse
II. Andantino in modo di canzona
III. Scherzo pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco

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OVERTURE, "THE HEBRIDES" ("FINGAL'S CAVE"), *Op.* 26

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

AFTER a spring concert season in London where Mendelssohn, aged twenty, was enthusiastically received by the Philharmonic Society, he made a journey to Scotland in August, 1829, in the company of his friend, Karl Klingemann. Mendelssohn, an eager traveler, recorded his impressions in music as well as in pictorial sketches on that journey, and two scores (completed at a later time) were the result. One was the "Scotch" Symphony, the other his Overture, "The Hebrides," which he also called "Fingal's Cave." Elise Polko, in her reminiscences of unbridled fancy which she called a "Social and Artistic Biography of Mendelssohn" (1869), said of this overture: "For my part I always seem to see amid all its sportive strains Mary Stuart's enticing, alluring eyes as they looked forth in bygone days from the ivy-mantled windows of the palace of Holyrood, when listening to the tones of her faithful minstrel Rizzio's lute." More sober biographers have been content to find in its measures the particular scene of the marine cave of Fingal, and in this they are amply supported by the words of the composer.



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Mendelssohn and Klingemann made an expedition to Staffa, a small island only a mile and a half in circumference, belonging to the Hebrides group, which lies about ten miles west of Mull on the mainland, where the young men were visiting. Evidently both were impressed by the cave of Fingal at Staffa. Klingemann wrote in a letter of August 10: "Staffa, with its strange basalt pillars and caverns, is in all picture-books. We were put out in boats, and climbed – the hissing sea close beside us – over the pillar stumps to the celebrated Fingal's Cave. A greener roar of waters surely never rushed into a stranger cavern – comparable, on account of the many pillars, to the inside of an immense organ, black and resounding, lying there absolutely purposeless in the utter loneliness, the wide gray sea within and without."

Mendelssohn had written two days previously to his sister, "In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there." There follows in the letter a sketch of what was to be the first ten measures of his overture, "The Hebrides." Mendelssohn later told Ferdinand Hiller how "the first measures, which contain the chief theme, had come into his mind. In the evening he was making a visit with his friend Klingemann on a Scottish family. There was a pianoforte in the room; but it was Sunday, and there was no possibility of music. He employed all his diplo-



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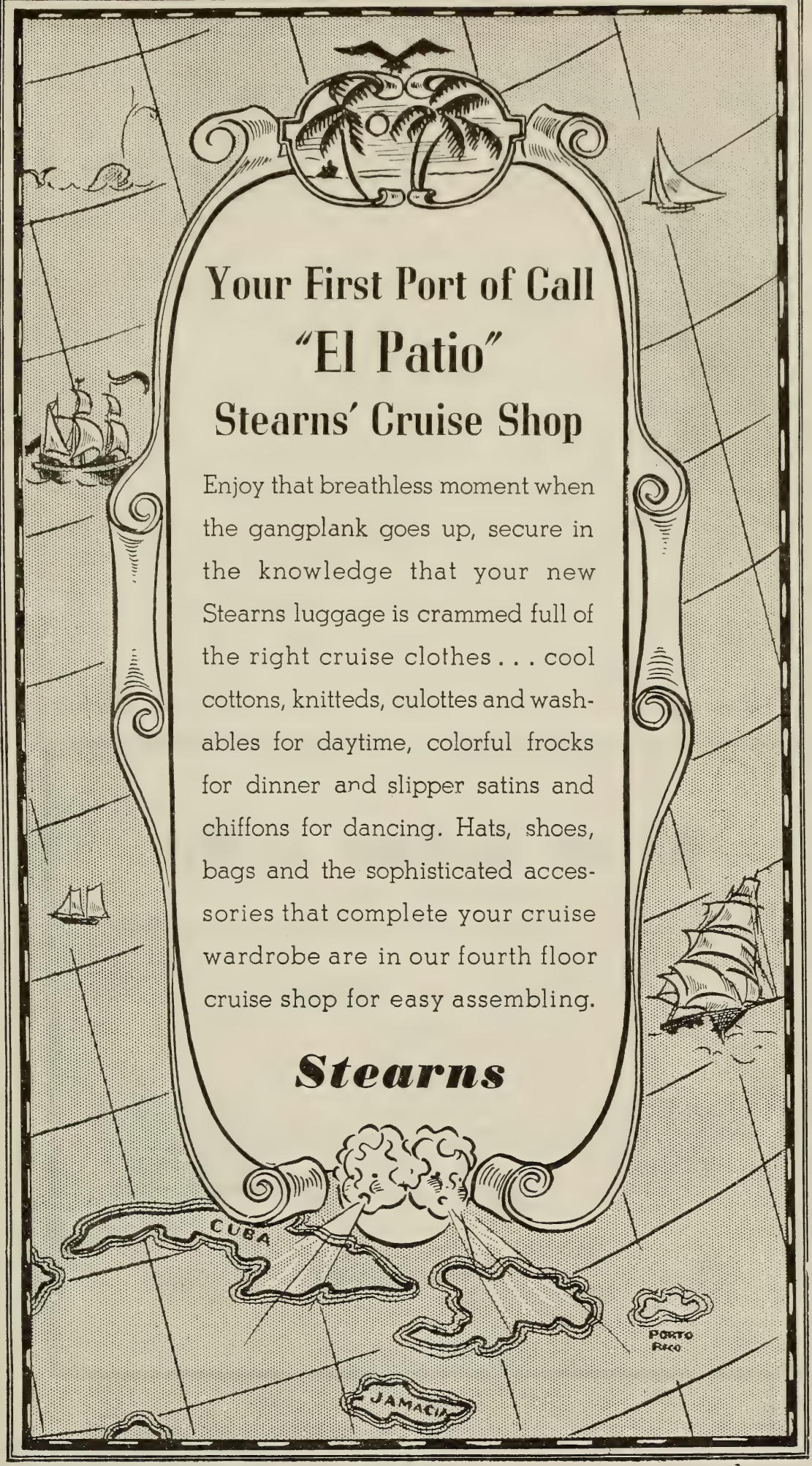
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macy to get at the pianoforte for a moment; when he had succeeded, he dashed off the theme out of which the great work grew."

Returning to Berlin in the same year, Felix was urged by his sisters to tell them something about the Hebrides, so relates Lampadius in his biography. " 'It can not be told, only played,' he said. No sooner spoken, than he seated himself at the piano and played the theme, which afterwards grew into the Overture."

Mendelssohn took the score to Italy with him, and from Rome, in December, 1830, he wrote his sister of its completion. From Paris, two years later (January 12, 1832), he again wrote that he was withholding the manuscript from performance because it was not "quite right": "the middle portion in E (*forte*) is too stupid, and the whole working out smells more of counterpoint than of train oil, seagulls, and salt fish, and must be altered." In the early spring, the score was at last ready and had its first performance upon another visit of Mendelssohn to London, when it was played by the Philharmonic Society at Covent Garden, May 14, 1832. The Overture "at once created a great sensation," in the words of George Hogarth, and Mendelssohn a few weeks later presented the score to the Society. The parts were published in May, 1834, and the score in April, 1835. Mendelssohn referred to the Overture in his letters at times as "The Hebrides," and at times as "The Solitary Isle" (*"Einsame* Insel"). At its first London

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performance, it was entitled "The Isles of Fingal." The parts were published under the title "The Hebrides," and the score at first as "Fingal's Cave." The title stands upon the Breitkopf and Härtel edition *"Ouverture zu den Hebriden (Fingals-Höhle)."* It is scored for a simple orchestra of wood winds in two's — two horns, two trumpets, timpani and strings.

Richard Wagner, who was usually more than ready to criticize Mendelssohn the artist, was moved by this overture to name him a *"feinsinniger Landschaftsmaler"* (an exquisite landscape painter). He wrote to Edward Dannreuther of its "wonderful imagination and delicate feeling here presented with consummate art. Note the extraordinary beauty of the passage where the oboes rise above the other instruments with a plaintive wail, like wind over the sea." Frederick Niecks, who was chary of what he admitted as legitimate "programme music," found this overture entirely acceptable. If you will only "abandon yourself" to the influences of the music, he wrote, "the sensations, thoughts and feelings that engendered it will rise up in your imagination — you will think of yourself in a ship, gliding along over rocking waves, light breezes blowing, the romantic stories of the past coloring the passing scenes."



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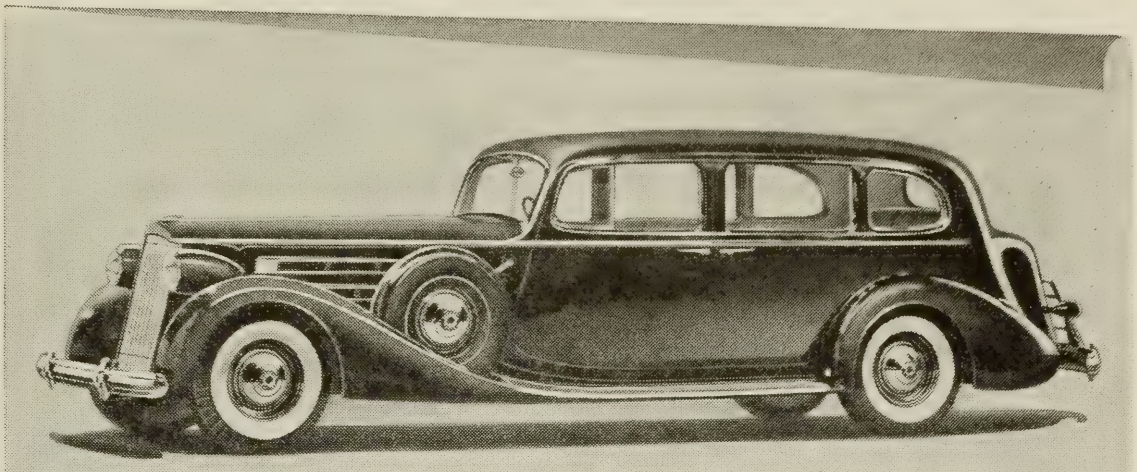
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SYMPHONY IN A MAJOR, NO. 4, "ITALIAN," *Op.* 90

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

FEW would claim the "Italian" Symphony to be in any way a national document, or a true piece of descriptive music. There are those who have discerned Naples in the slow movement, and others who, not unreasonably, have looked in vain to justify such a reading. Those who are bound to find a true reflection of Italy in the Symphony can at least point to the Saltarello finale. If a saltarello rhythm can make an Italian symphony, they are right. Certain it is that this rhythm impressed itself on Mendelssohn at glamorous moments. On a certain occasion in the midst of his winter at Rome (1830–1831), Louisa Vernet, daughter of his host, Horace Vernet, delighted him by doing the saltarello steps with her father, and by acquitting herself more than creditably upon the tambourine. At Amalfi, when the nights had grown warm and the moon intoxicating, there was general dancing before the inn at Santa Lucia, in which the young Mendelssohn and his companion, Hildebrandt, took part. During the measures of the saltarello, Mendelssohn called out to his friend: "Oh! that melody! mark it well, you shall find it again, in some shape or other, in a work of mine; that I am resolved upon." And when, after-

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wards, Mendelssohn played over the symphony to Hildebrandt, he said: "Now listen! that is a fragment of Italy. Don't you see the moon shining and the pretty girls dancing?" *

The twenty-one-year-old Mendelssohn, out for a holiday, was to all appearances far more interested in directly absorbing the pageant of color and sound which Rome, Naples, Amalfi, Sorrento, Capri offered him, in recording these important matters in his voluminous letters home and his numerous pen or pencil sketches, than in the elusive process of transforming them into matter for a classical symphony. The wonder is that he had time for music at all. He was an indefatigable "tourist"; spending Holy Week at Rome, he attended all the services and remarked the chants, note for note, good and bad. He described his experiences in elaborate detail, in "diary" letters which, together with his journal of subsequent travel in Switzerland, fill a volume. "I work hard," he wrote in one of his letters from Rome, "and lead a pleasant, happy life; my mirror is stuck full of Italian, German, and English visiting cards, and I spend every evening with one of my acquaintances." His host on such evenings would be sure to ask him to exhibit his extraordinary improvisatory powers on the piano — and he always graciously complied. Even in this busy round, his intentions to compose were of the best, and if the landscape in

* This anecdote, taken from the Reminiscences of Elise Polko, may be accepted as a bit of not unplausible biographical "reconstruction."

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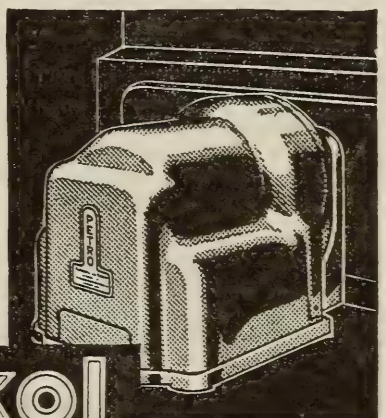
which the intense sky, the sea "like a meadow or pure ether as you gazed at it," the gay peasant types, the blossoms of the acacias and citrons tempted him to remain out of doors, a spell of rainy weather would find him at his work, striving to make up for lost time. The imagination of the young Mendelssohn was brimming with musical plans in this winter. He wrote to Fanny of "two symphonies which have been haunting my brain," also a piano concerto, the "Hebrides" Overture, which, begun in Scotland, was having its last touches, his setting of Goethe's *"Walpurgisnacht,"* which was claiming at that time his more direct attention.

He wrote to Fanny from Rome on February 22, 1831: "I have once more begun to compose with fresh vigor, and the Italian Symphony makes rapid progress; it will be the most sportive piece I have yet composed, especially the last movement. I have not yet decided on the *adagio,* and think I shall reserve it for Naples." The "Reformation" Symphony was in an unfinished state at this time; also the A minor — the "Scotch" Symphony, which had its inception at Holyrood Palace, Edinburgh, in 1829. But this he set aside, writing as the sunshine poured in at his window, "Who can wonder that I find it impossible to return to my misty Scotch mood?"

It thus appears that when Mendelssohn was scarcely of age, all of his symphonies had taken definite shape in his head. The "Italian" was numbered "four" because, never quite satisfied, he held the manu-

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script with the constant intention of revision, so that it was published after his death. The official "First" was the symphony in C minor. It was written in 1824, and the fifteen-year-old Mendelssohn had at that time carefully recorded and dated twelve complete symphonies in his voluminous notebooks – efforts which the adult Mendelssohn did not see fit to acknowledge. The three symphonies which subsequently occupied him were a matter for long delay and careful repolishing for years to come. Mendelssohn was loath to commit his manuscripts to the finality of publication. The "Italian" Symphony was finished, and performed in London in 1833, while the completion of the "Scotch" Symphony, more ambitious in design, still eluded him. It was not until 1842 that Mendelssohn was ready to perform this work, at a Gewandhaus concert in Leipzig – and then from the manuscript. With the "Reformation" Symphony, performed at the *Singakademie,* Berlin, in 1832, he was never satisfied, and he never allowed it to be published.

As for the "Italian" Symphony, it was far from finished during Mendelssohn's Italian winter (1831). And to his sister's inquiry about the progress of the work, he wrote from Paris in January, 1832, that it was awaiting the completion of the *"Walpurgisnacht"* music, which then took a prolonged share of his time and pains. The score of the Symphony was completed in Berlin, March, 1833, and first performed by the Philharmonic Society in London, May 13, 1833.

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But Mendelssohn, always the rigorous self-critic, felt the need for recasting this symphony, even as he ceaselessly looked for points of improvement in the two oratorios, or the *"Walpurgisnacht."* His letters reveal that he was in travail over the first movement which, he conjectured, might turn out to be something quite different. The revision was completed in 1837, but not performed on the European continent until two years after his death — November 1, 1849, when Julius Rietz conducted it at the Gewandhaus concerts.

It was probably the Finale, with which Mendelssohn was never quite satisfied, which delayed the publication of the score until after the composer's death.

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SYMPHONY IN F MINOR, NO. 4, *Op.* 36

By PETER ILITSCH TCHAIKOVSKY

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of them, beyond the mere word *"Pathétique"* for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These para-

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graphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy – there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be con-

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sidered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.



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to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

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On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, only leads to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still

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upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegen" to their full flowering and conclusion.

Part of this new and safe world was a companion who could still hold him in personal esteem, fortify his belief in himself as an artist, receive with eager interest his confidences on the progress of his scores. Madame Nadia Filaretovna von Meck could do this and still more. She made possible his retreat and solicitously provided for his every comfort by sending large and frequent cheques. This widow of means, who had befriended the composer early in the same year, was romantically inclined, and, according to her letters until recently withheld, would have welcomed the meeting which Tchaikovsky was forced by her unmistakably affectionate attitude carefully to forbid. He naturally shrank from spoiling their successful and "safe" letter friendship by another possible entanglement such as he had just escaped. On the basis of a constant interchange of letters he was able to pour out confidences on the progress of his symphony – "our symphony," he called it – without restraint. He naturally identified his new score

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with his devoted friend, whose money and affectionate sympathy had made it possible.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. "I may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first performance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneiëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life, and to be conscious that I may eventually perfect my art."



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HEIFETZ

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I.

*a. ALLEGRO Mozart
(from Divertimento — D major)
b. SONATA No. 3 (E-flat)..Beethoven
Allegro con spirito
Adagio con molto espressione
Rondo (Allegro molto)

II.

SONATA (C major) (for violin alone) Bach
Adagio — Fuga
Largo — Allegro assai

INTERMISSION

III.

CONCERTO in D minor....Wieniawski
Allegro moderato
Romanze (Andante non troppo)
Finale (A la Zingara)

IV.

*a. L'APRÈS MIDI D'UN FAUNE Debussy
*b. MEDITERRANEAN Bax
*c. EL PUERTO.....Albeniz
*d. SEA-MURMURS Castelnuovo-Tedesco
*e. DANZA DE LA GITANA...Halffter
* Transcribed by Mr. Heifetz.

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PROKOFIEFF.....March and Scherzo from the Opera, "The Love for Three Oranges"
PROKOFIEFF.....Third Concerto for Pianoforte, *Op.* 26

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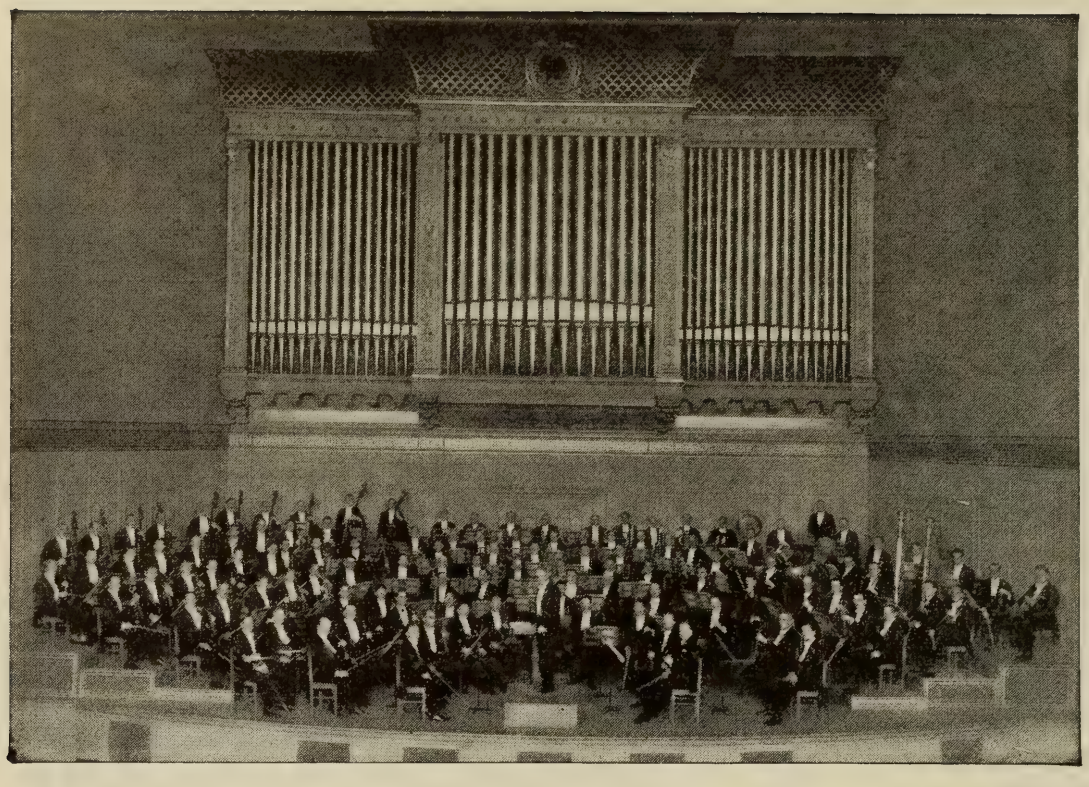
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BRAHMS.....Symphony No. 3 in F major, *Op.* 90

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Frühlingsstimmen — Waltzes (Voices of Spring)	Strauss
Gymnopédie No. 1	Erik Satie–Debussy
Love for Three Oranges — Scherzo and March	Prokofieff
Ma Mère L'Oye (Mother Goose)	Ravel
Petrouchka Suite	Stravinsky
Pictures at an Exhibition	Moussorgsky-Ravel
Sarabande	Debussy-Ravel
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Symphony No. 4 in A major ("Italian")	Mendelssohn
Symphony No. 4 in F minor	Tchaikovsky
Symphony No. 6 in B minor ("Pathétique")	Tchaikovsky
Symphony No. 6 in F major ("Pastoral")	Beethoven
Symphony No. 6 in G major ("Surprise")	Haydn
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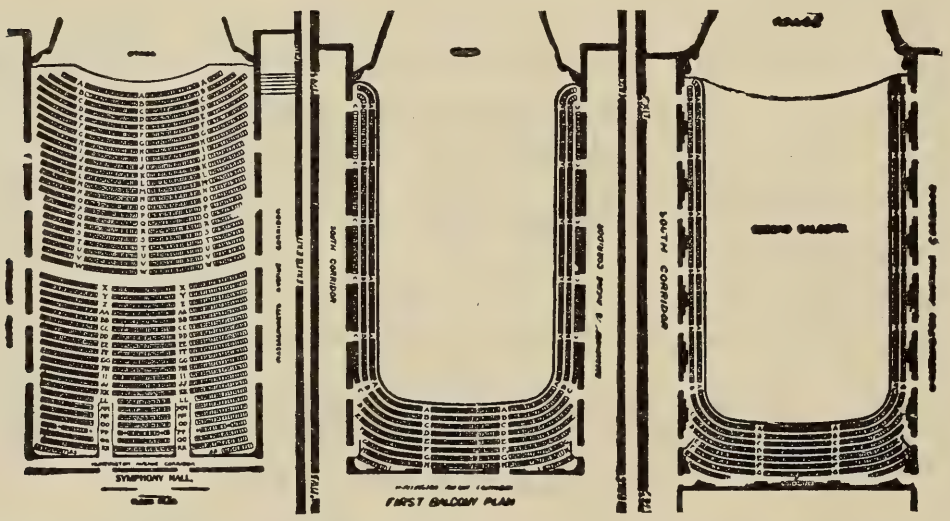
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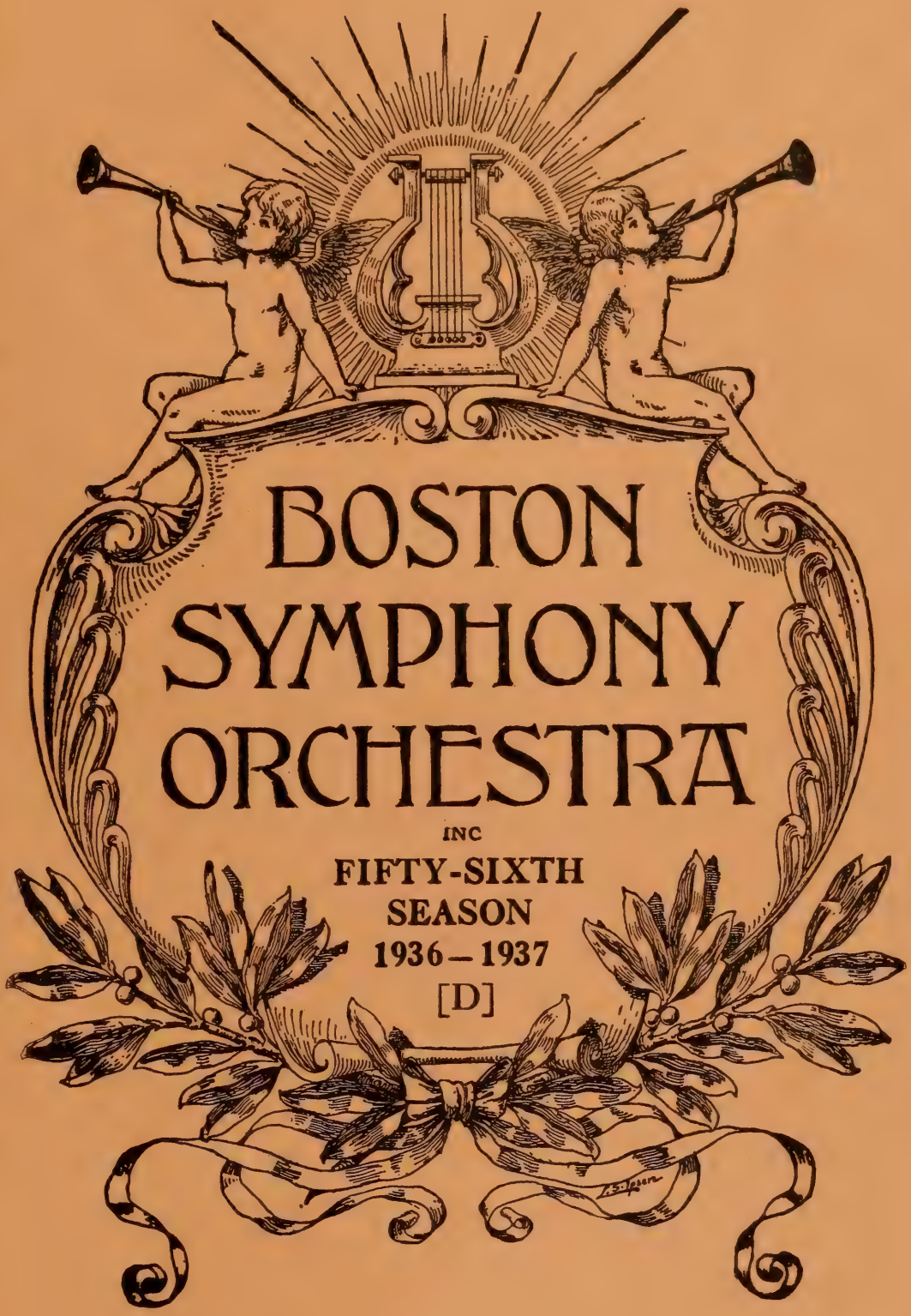
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Concert Bulletin of the Fourth Concert

TUESDAY AFTERNOON, *March* 16

with historical and descriptive notes by

JOHN N. BURK

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Programme

GRIEG.....Suite No. 1 from the Incidental Music to Ibsen's "Peer Gynt"

I. Morning Mood
II. Death of Aase
III. Anitra's Dance
IV. In the Hall of the Troll King

LISZT.....'Gretchen," Second Movement from "A Faust Symphony" (after Goethe)

Andante soave

INTERMISSION

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

INCIDENTAL MUSIC TO HENRIK IBSEN'S "PEER GYNT," SUITE NO. 1, *Op.* 46

By EDWARD GRIEG

Born at Bergen, Norway, June 15, 1843; died there, September 4, 1907

IBSEN'S "dramatic poem," "Peer Gynt," was published in 1867. When the project arose of a stage performance for his work, the playwright wrote to Grieg on January 23, 1874, suggesting that the composer provide music for the presentation. Ibsen then described in detail his ideas of where and how music should be introduced. Grieg completed his incidental music in the summer of 1875. This music was limited in scope by the constrictions put upon him by Josephson, the director of the Christiania Theatre. Grieg referred to the result as "real patchwork," nor did he regard the performance as adequate. It was not until this music had been published in the form of two orchestral suites that it won a popular success.

The "Morning Mood" of the first suite, *Allegretto pastorale,* was performed before the fourth act at Christiania, although it was originally intended for an earlier scene. The "Death of Aase," scored for muted strings, was played before the third act, the act in which the

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mother of Peer Gynt dies. "Anitra's Dance," in the tempo of a mazurka (scored for muted strings and triangle), was introduced in the sixth scene of the fourth act: "The tent of an Arab chief — Standing alone on an oasis — Peer Gynt in his Eastern dress, resting on cushions — He is drinking coffee and smoking a long pipe — Anitra and a bevy of girls, dancing and singing before him." "In the Hall of the Troll King," is scored for the complete orchestra, and was used to introduce the sixth scene of Act II, where Peer Gynt visits the kingdom of the trolls in their mountain recess and is finally driven out in riotous fashion for refusing to marry the daughter of their king. In the stage performance, the music introduced the scene, the curtain rising upon its *fortissimo* climax.

The second suite originally consisted of five movements, from which the last was eventually omitted by the composer: (1) "Abduction of the Bride" (Ingrid's Lament); (2) "Arabian Dance"; (3) "Peer Gynt's Home-Coming (Stormy Evening on the Coast)"; (4) "Solvejg's Song"; (5) "Dance of the Daughter of the Troll King."



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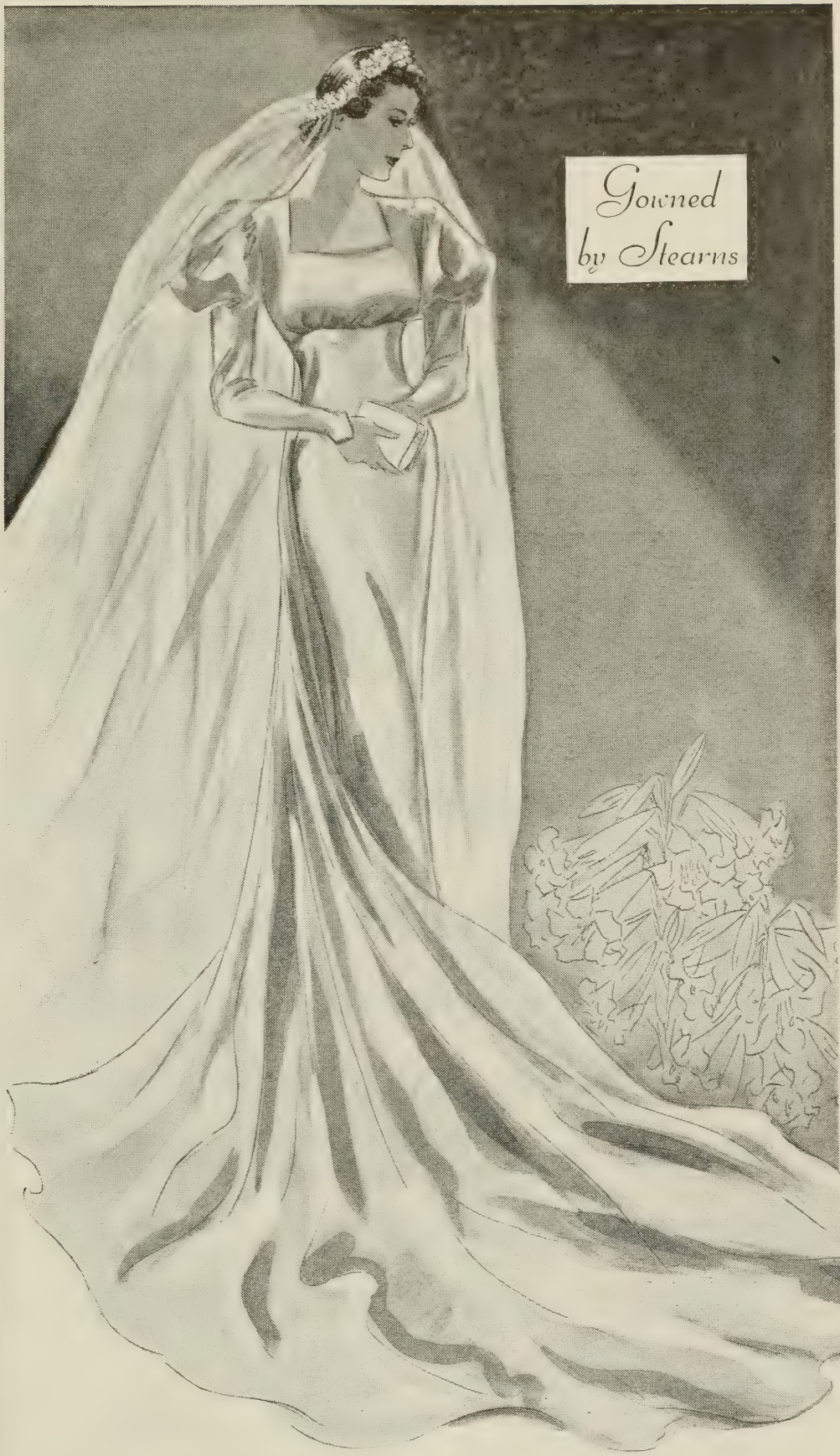
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FRANZ LISZT

Born at Raiding, near Oedenburg, Hungary, October 22, 1811;
died at Bayreuth, July 31, 1886

Liszt at twenty-four, traveling gaily through Switzerland in such inspiriting company as that of the Comtesse d'Agoult, George Sand, Adolphe Pictet, signed himself on a hotel register as a "philosophical musician; born — on Parnassus; coming from — Doubt; going to — Truth." It was a group where, in the language of Lina Ramann, Liszt's high-flown biographer, "In the midst of . . . genial chatterings and discussions, Music raised her golden pinions and awakened in their minds those sounds which, like the problems of the incomprehensible, raise the human spirits above themselves." Liszt never in his life foreswore or long forgot this vein of idealism, although, in pursuit of earthly delights, of which adulation was one, he may have lowered his eyes from the lofty goal for short moments now and then. Recent writers, notably Ernest Newman, have attempted to belittle Liszt in the rôle of Seeker after Truth, but before Liszt the dreamer at his best, as before Liszt the selfless abettor of genius, they have had to withhold their censure.

One need not go far to find in a score such as the "Faust" Sym-

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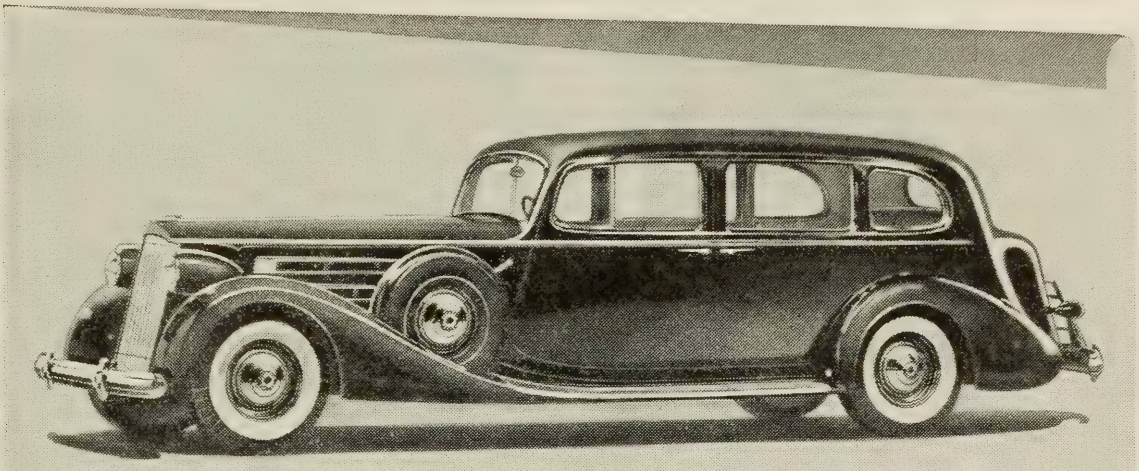
phony both the ideal and the earthly strain in its composer. Mephistopheles is potent, in his place; but the music of Marguerite, weaving its indescribable spell with a euphony increasingly intense, may be said to authenticate the lofty realm of the spirit to which Liszt aspired and the full possession of which some have denied him. The symphony is part of an act of irreproachable courage which marked the productive Weimar period (1849–61). Liszt in those years took resolution to leave the facile and sometimes shallow byways of piano *fantaisies* and *pièces de salon* for the nobler realm of orchestral music. This in the face of an entrenched popular opinion that he was no composer – merely a phenomenal virtuoso, who had better stick to his keyboard. Liszt, who was not a little annoyed by these skeptics, wrote twelve orchestral works in a form which he newly named "symphonic poems," choosing the greatest of poets and the most magnificent of legends for his subject matter. To them he added two "symphonies" similar in character to the others, but in successive movements, based upon Goethe's "Faust" and upon Dante's "Divine Comedy."

~

Goethe's "Faust" inevitably appealed to the musical idealism of the century past. Beethoven dreamed of a "Faust" Symphony; Schumann composed music to the poem; Berlioz was fired by the subject twice in

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his life, and it was his "Damnation of Faust" which first stirred the imagination of Liszt. Berlioz dedicated his score to Liszt, and Liszt responded with the dedication of his symphony. Goethe's "Faust" was the one subject which Liszt and Wagner both treated. Wagner made his revision of his "Faust" Overture within three months of Liszt's completion of his own symphony. The two friends exchanged scores: Liszt, who had advised Wagner on the revision, performed the new score (as he had the original one), and saw to its publication. Wagner eagerly studied Liszt's symphony, attended its performance. He kept his initial enthusiasm for this score through his life, an enthusiasm withheld from such of the symphonic poems as *"Tasso"* or *"Les Préludes,"* and indeed from most of the music of his contemporaries.

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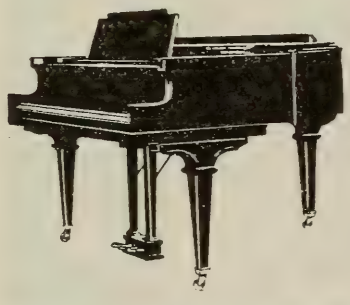
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A FAUST SYMPHONY IN THREE CHARACTER PICTURES (AFTER GOETHE):

II — GRETCHEN.

By FRANZ LISZT

Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886

ACCORDING to Lina Ramann, Liszt conceived the idea for a Faust Symphony of his own on hearing Berlioz's "Damnation of Faust," which was produced in Paris in 1846. At any rate, it was not until 1853 and 1854 that he worked upon the score. He wrote of its completion to Anton Rubinstein (from Weimar), October 19, 1854, and to Wasielewski in December, that he intended to have the nine Symphonic Poems then written printed and performed "before I set Faust going, which may not be for another year." But the publication was delayed for several years. In 1857, he wrote the alternate ending, with chorus, and in this guise the piece had its first performance in a festival at the Grand Ducal Theatre in Weimar, September 5, 1857. Liszt conducted.

"A symphony — in three character Pictures," Liszt called his score.

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The term "symphony" is of course freely used, for the work has no more than a vague semblance of classical structure. William Foster Apthorp, attempting to look upon the piece as a symphony, decided that it was after all "really a concatenation of three symphonic poems," and "somewhat recalcitrant to technical analysis." It is possible to find an exposition, a "free fantasia," and a restatement in the first movement; the second section has traits of a slow movement, and the third has a decided scherzo flavor. But there is no proper finale. The conclusion, particularly in the purely instrumental form in which it was first cast, is in no sense a movement in itself. Its later choral version is but a setting in unison of a single verse with chord accompaniment.

Liszt did indeed develop his themes, and with consummate resource, but it was a development by metamorphosis, in fidelity to his subject, a process far more suggestive of Wagner than Beethoven. Liszt wrote that "in programme music the returns, alternations, modifications and modulations of motives are conditioned by their relation to a poetic idea," that "one theme does not link up with another in accordance with formal relationships," and that "all exclusively musical considerations, although they are by no means to be left out of account, must be subordinate to the actions of the [literary] subject." No such explanation is necessary to the clear realization of the "Faust" Sym-

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phony. Liszt was obviously close to Goethe, close to each of the three characters, which stand forth in musical definition. And their interrelation is no less subtly wrought in the musical score than in the legend itself, whereby the symphony attains an impressive unity, and no less naturally attains its form as a dramatic narrative.

It has been said that each section may be looked upon as a symphonic poem self-sufficient. Yet the "Faust" section, in the light of what is to follow, is clearly anticipatory. Faust is roundly delineated, but only that he may be modified, exalted, derided, in the pages to come. The Mephistopheles section would be pointless without what has gone before. It is no more than a transformation of the "Faust" themes to Satanic ends. "Gretchen" has been performed as a separate entity.* Yet heard in this way, the ultra-naïve melody could gain but a small part of its intended effect as in the complete score it falls placidly upon the ear after the grandiloquent and strutting pages of Faust which precede; before the outbursts of Mephistophelian glee that break in ruthlessly upon its conclusion. Liszt never made better use of his canny sense of contrast.

* Liszt once commended (surprisingly) an arrangement of this section for pianoforte and harmonium (Letter to Dr. Friedrich Stade, December 11, 1880).

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GRETCHEN

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SYMPHONY IN E MINOR, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

THE Brahms of 1885, surrounded by admiring friends, revered everywhere by virtue of his first three symphonies, had every reason to rest secure in a foregone acceptance of his Fourth, which he completed that summer. Yet there are signs that the composer who, after many a *"Konzertwinter,"* knew a thing or two about his public as well as his music, was far from easy in his mind about the coming performance. He undoubtedly realized that most people, missing certain bright and immediately engaging qualities which had won them to the Second and Third, would be disappointed at the rather sombre hues, the more massive and stately beauties this one contained. He must further have known that the bulk of its intricate workmanship was bound to be but dimly comprehended for a long time.

Even the inner circle, skilled musicians as they were, shook their heads rather dubiously over the new score, and when Brahms, with Ignatz Brüll, played his usual two pianoforte version to some friends in Vienna before the public performance, Hanslick is said to have "sighed heavily" after the first movement, and remarked, with cheer-

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ful bluntness: "Really, you know, it sounds to me like two tremendously witty people quarrelling!" Brahms cautiously entrusted it to the friendly atmosphere of Meiningen and Bülow's ducal orchestra for the first performance. He was glad to take advantage of Bülow's offer of his orchestra for trial rehearsal, and wrote to him: "I have often while composing [the symphony], had a pleasing vision of rehearsing it in a nice leisurely way — a vision that I still have, although I wonder whether it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them!" Brahms, as we shall see, was right in fearing that his symphony would scarcely take its first hearers by storm.

In these weeks of doubt, Brahms must have been heartened by the knowledge that one of his friends at least divined the essential beauties of his Fourth Symphony. It was Elisabet von Herzogenberg, whom he had delighted in keeping in a state of mystified anticipation before each of his previous symphonies was performed. For once this adroit lady coaxed from him the fragmentary manuscript of a symphony still in the process of composition. Their correspondence on the subject is unusually interesting, for never before had Brahms been led into a long interchange of letters on an uncompleted score. Her enthusiastic letters must have been heartening to the composer, for her quick, intuitive grasp of the inner qualities of the difficult manuscript was matched by

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her tact in admitting those points which perplexed her. When Frau Herzogenberg at last heard the symphony (by the Berlin Philharmonic under Joachim, January 1886), she wrote of her final preference for the *Andante*.

"It is one of the most affecting things I know, and, indeed, I should choose this movement for my companion through life and in death. It is all melody from first to last, increasing in beauty as one presses forward; it is a walk through exquisite scenery at sunset, when the colors deepen and the crimson glows to purple."

Of the first performance, at Meiningen, Florence May has often been quoted to show that the work took at once with the public. She wrote that the "new symphony was enthusiastically received," that "unsuccessful efforts were made by the audience to obtain a repetition of the third movement," and that the close "was followed by the emphatic demonstration incident to a great success." Against this is the evidence of Frederic Lamond, a living eye-witness, who wrote in the Berlin "Vossische Zeitung" (October 5, 1933) that the symphony "brought little applause." There is every indication that the E minor symphony was not clearly understood for a long while. A new symphony by Brahms was at that time considered an event, the more so when the revered composer conducted it. The crusading Bülow improved the

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occasion by repeating it at Meiningen, by taking his orchestra and the composer himself up and down the Rhine with it, and into Holland. The first performance in Vienna (on January 17, under Richter) caused a stir, and Billroth gave a dinner to Brahms and his friends. But though the Viennese applauded and praised the eminent musician who had dwelt among them for thirty years past, the symphony, according to Miss May, "did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors." The unfrivolous Leipzig, which had held off from the "two predecessors," took at once to the Fourth, and the critic Vogl smiled upon the finale for the "spirit of Bach" that was in it. Hamburg (where the symphony was heard on April 9) was of course proud of her native son, and the critic Josef Sittard of that city praised the symphony as "of monumental significance," basing his award on the doubtful virtue of its "rigorous and even grim earnestness."

That orchestras found the E minor a formidable task is indicated by the fact that Wilhelm Gericke, who had secured the score for its first American performance by the Boston Symphony Orchestra on November 29, 1886, was forced to postpone the event for further rehearsal, meanwhile yielding the honor to Dr. Leopold Damrosch, who

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played it in New York, December 11. Miss May, writing her book twenty years later, can only claim for Brahms' last symphony that it then had the highest regard of musicians, that it had "been growing slowly into general knowledge and favor, and will, it may be safely predicted, become still more deeply rooted in its place amongst the composer's most widely valued works."

Still more time has passed; the "remote" Brahms, the "unapproachable" Brahms has somehow vanished into history or oblivion, and an audience, quite unconcerned with technical intricacies, sits before the once dread symphony in anticipation of the true grandeur, the direct poetry, the fine sobriety of mellowed coloring which are characteristic of the composer's riper years.

Karl Geiringer, in "Brahms, His Life and Work," writes of the Fourth Symphony:

"This last symphonic work of the master is more stringent and more compact than the previous three. More than ever before was Brahms's mind directed towards the past. He found a wealth of inspiration in pre-classical music, which revealed peculiar possibilities of enriching his musical language. The principal theme of the first movement is largely characteristic of the whole work. Distinctive of the 'later



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Brahms' is the art with which an ample and far-flung theme is developed from a motive of only two notes; and no less so is the assurance with which the imitation of the theme in the wood-wind is employed as an accompaniment to the theme itself. Again, the clear and passionless tranquillity of this idea, equally remote from pain and joy, is characteristic of this period of his work. The movement has no motto, like those of the first three Symphonies. On the one hand, the logical progression of ideas in this piece is so compelling that there is no need of a closer linking of the different sections by a special expedient; on the other hand, the Symphony possesses, in the *Finale,* a movement of such iron resolution and concentration that a similar formation in the first movement had to be avoided. The *Andante moderato* with its four monumental introductory bars, allotted to the horns and wood-wind, leads off in the ancient Phrygian mode. Slowly the warm and fragrant E major makes itself heard. Notwithstanding its wonderfully tender song-theme introduced by the 'cellos, this whole movement seems to lie, as it were, under the shadow of an inevitable fate. A sturdy, high-spirited *Allegro giocoso* follows. If the first two movements and the *Finale* seem inspired by Sophocles' tragedies, which Brahms had read about this time in his friend Professor Wendt's translation, this movement seems to be sponsored by Breughel. A sturdy gaiety reigns supreme, and the orchestration is broader and more plastic, more calculated to secure massive effects. The master supplemented the scoring of both the preceding movements by the addition of piccolo flute, counter-bassoon, and a third kettle-drum. The *Finale* is the crowning glory of the whole work. Just as Brahms took leave of his chamber music, so, too, he bade farewell to his symphonic creations with a movement in variations. These are of the type which he employed in the *Finale* of his Haydn Variations, *i.e.,* the Chaconne or Passacaglia. A simple theme of eight bars which is repeated thirty-one times, in the lower, middle, and upper voices, without a single modulation or transitional passage, provides the framework of this movement."

The musical wisemen of the time were not unnaturally agog to find that Brahms had taken from Bach so rigid and constricted a form as the passacaglia, and had calmly broken all symphonic precedent by using it for a finale. Brahms accomplished the impossible by repeating his stately theme (wherein the trombones make their first appearance) through many variations, with scarcely an extra transitional bar, and yet avoiding all sense of patchiness or tedious reiteration. That the movement shows never a "joint," but is broadly, majestically fluent, that it progresses with the variety, the sweep of a symphonic form, is attributable to Brahms' particular craftiness in the manipulation of voices and harmonic color. Brahms' first apostles feared lest the details of this structural marvel be lost upon the general public. Joachim, first introducing the symphony to Berlin (February 1, 1886) announced the last movement as "variations," and had the theme printed in the programme. On early Boston Symphony Programmes the movement

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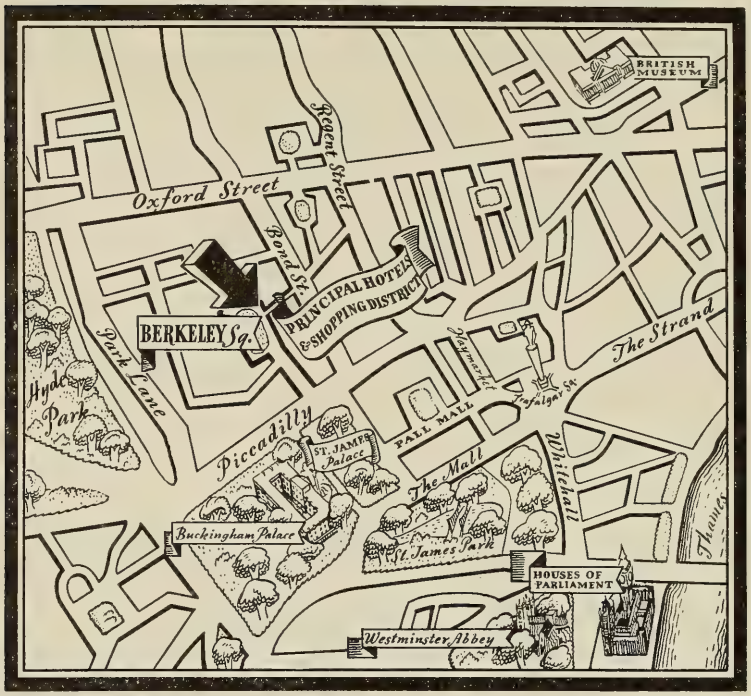
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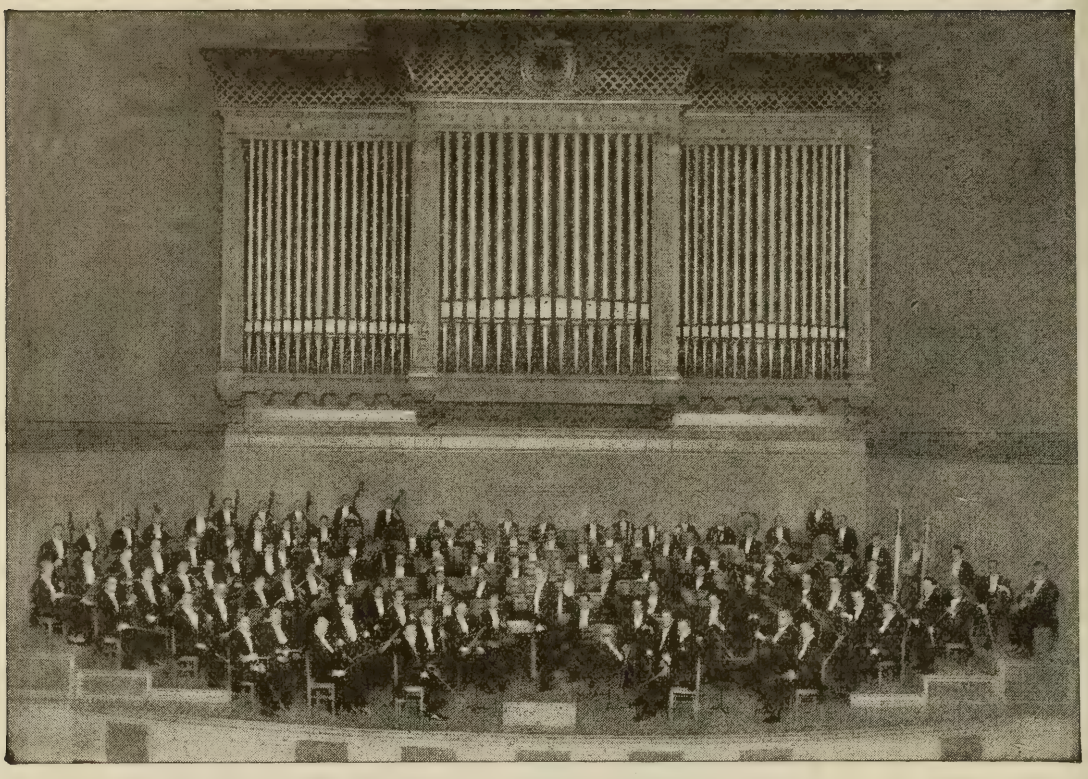
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Daphnis et Chloe — Suite No. 2	Ravel
Frühlingsstimmen — Waltzes (Voices of Spring)	Strauss
Gymnopédie No. 1	Erik Satie–Debussy
Love for Three Oranges — Scherzo and March	Prokofieff
Ma Mère L'Oye (Mother Goose)	Ravel
Petrouchka Suite	Stravinsky
Pictures at an Exhibition	Moussorgsky-Ravel
Sarabande	Debussy-Ravel
Symphony No. 2 in D major	Sibelius
Symphony No. 4 in A major ("Italian")	Mendelssohn
Symphony No. 4 in F minor	Tchaikovsky
Symphony No. 6 in B minor ("Pathétique")	Tchaikovsky
Symphony No. 6 in F major ("Pastoral")	Beethoven
Symphony No. 6 in G major ("Surprise")	Haydn
Symphony No. 8 in B minor ("Unfinished")	Schubert
Rosamunde — Ballet Music	Schubert
La Valse	Ravel
Wiener Blut — Waltzes (Vienna Blood)	Strauss
"The Enchanted Lake"	Liadov

appears as *Ciaconna.** In assuming that the listener would find the movement as a whole too much for him, the scholars may have underrated both Brahms and his public. The composer, as the Leipzig critic Vogl astutely remarked after the first performance there, "kept its contrapuntal learning subordinate to its poetic contents." If the Quintet from *Die Meistersinger* or the finale of the Jupiter Symphony were to the uninitiated nothing clearer than a tangle of counterpoint, then Wagner and Mozart would be far lesser composers than they are. Just so, the broad lines of the Cathedral at Milan are not obscured to the general vision by its profusion of detail. Nor does the layman miss the nobility and sweep of Brahms' tonal architecture.

* The difference between a passacaglia and a chaconne is a rare subject for hair-splitting. No doubt a goodly array of weighty opinions could be assembled to establish, on the one hand, that Brahms' finale is indubitably a passacaglia, and a no less learned case could be made that it is beyond all dispute a chaconne. A plausible argument for the latter is made by Dr. Percy Goetschius, on his "Analytic Symphony Series": "The Finale is a chaconne," Dr. Goetschius begins, confidently. "Brahms gave it no name, and it has been called by some writers a Passacaglia. This uncertainty is not strange, since those two old Dances were almost identical, and their titles are usually considered interchangeable. Still, there are several traits which assign this a place in the category of the chaconnes: (1) The fact that the theme is conceived, not as a bass ('ostinato'), but as a melody, and is placed often in the upper voice; (2) the exclusively homophonic texture of the variations; (3) the frequent, and not unimportant alteration of the endings of the theme. In a word, selecting Bach as arbiter, this set of variations is closer akin to Bach's Chaconne for Solo Violin, than to his great Passacaglia for the Organ."

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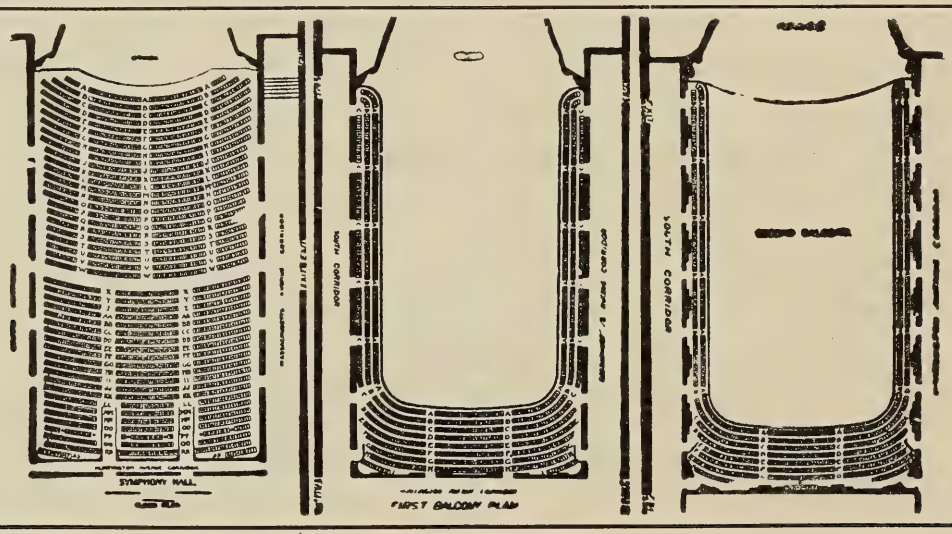
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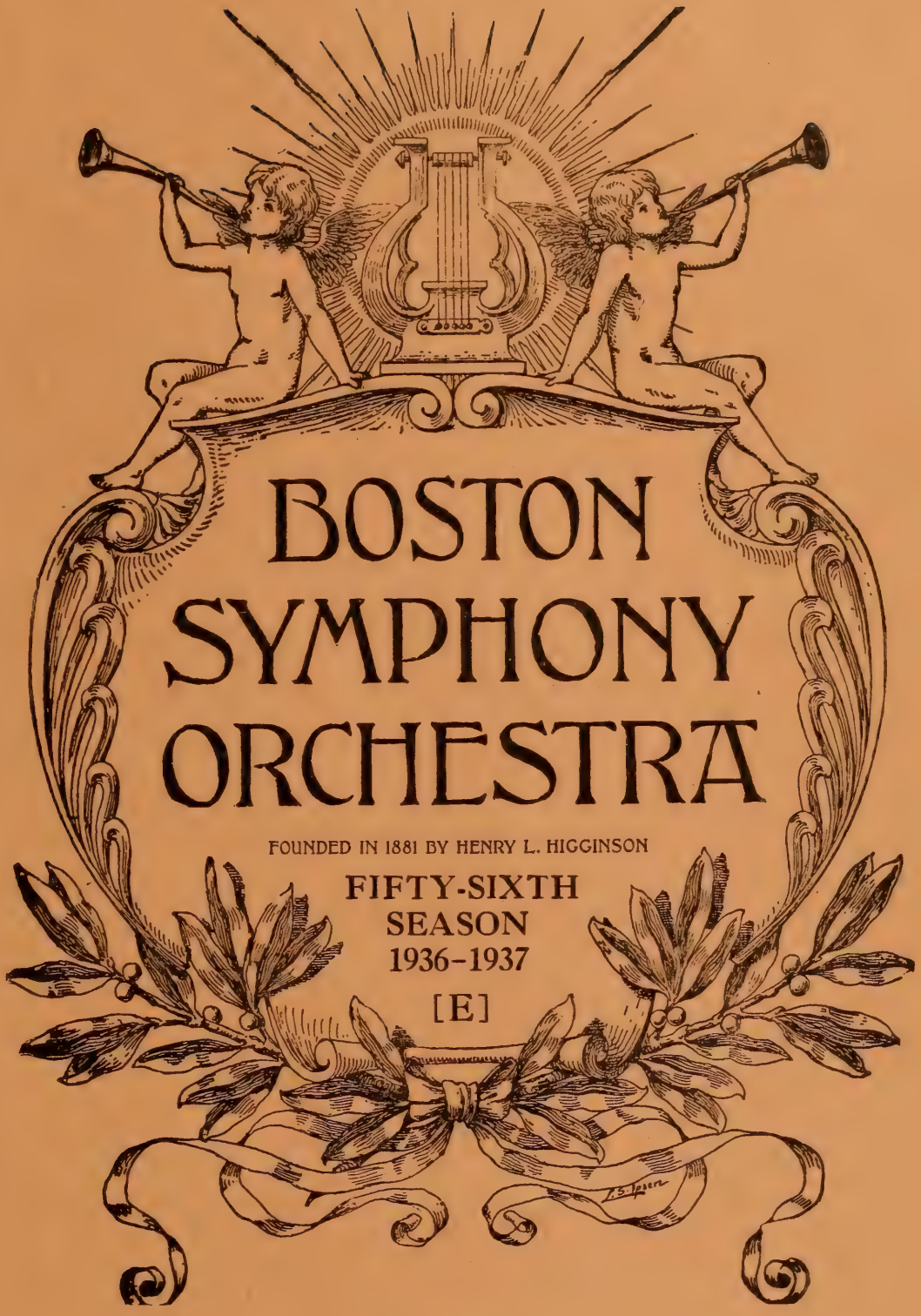
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Concert Bulletin of the Fifth Concert

TUESDAY AFTERNOON, *April* 6

with historical and descriptive notes by

JOHN N. BURK

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Programme

FRANCK.....Symphony in D minor

I. Lento. Allegro non troppo
II. Allegretto
III. Allegro non troppo

INTERMISSION

RIMSKY-KORSAKOV.....Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), *Op.* 35

I. The Sea and Sindbad's Ship
II. The Story of the Kalandar Prince
III. The Young Prince and the Young Princess
IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion

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SYMPHONY IN D MINOR

By César Franck

Born at Liège, Belgium, December 10, 1822; died at Paris, November 8, 1890

"One autumn evening in 1888," wrote Guy Ropartz, devout disciple of Franck, "I went to pay the master a visit at the beginning of vacation time. 'Have you been working?' I inquired. 'Yes,' was Franck's reply, 'and I think that you will be pleased with the result.' He had just completed the Symphony in D, and he kindly played it through to me on the piano.* I shall never forget the impression made upon me by that first hearing."

The first performance, at the Paris *Conservatoire,* February 17, 1889, when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck's colleagues spitefully critical, has been described with gusto by d'Indy in his much quoted book, the bible of the Franck movement. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). It was first played by the Boston Symphony Orchestra — April 15, 1899, Wilhelm Gericke, conductor. The last performances by this orchestra were October 12, 13, 1934.

* D'Indy lists the Symphony as having been begun in 1886.

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It is not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the *Conservatoire,* and moved to winged words in behalf of their lovable *"maître,"* who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated



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general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it, even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

For almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist* and teacher at the *Conservatoire,* who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition – and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of *"La Rédemption"* or *"Les Éolides"*) which time has proved to be of any great importance. *"Les Béatitudes,"* which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The master-

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

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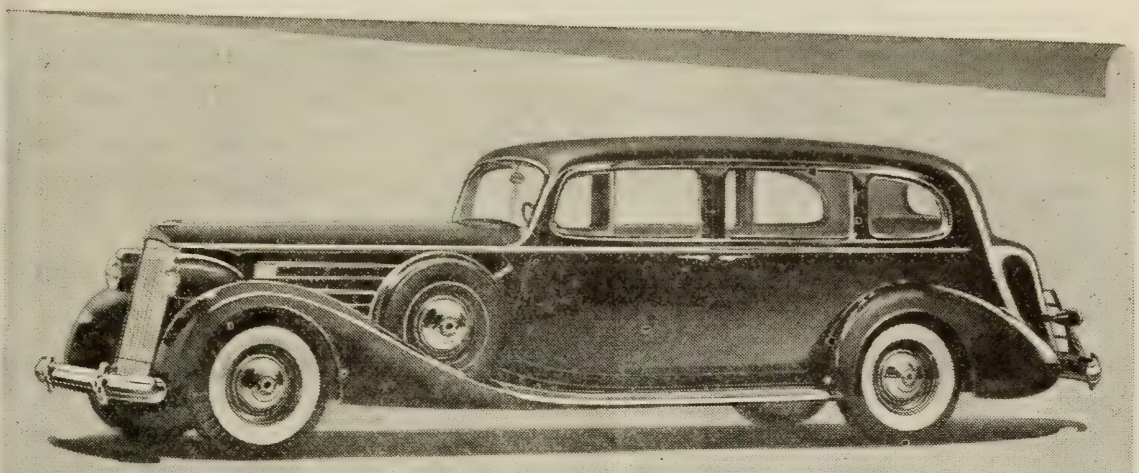
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pieces — "Psyché," the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Societé Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

French musicians testify as to the rising vogue of Franck's music in the early nineties. Léon Vallas in his life of Debussy laments that the Parisian public of that time, "still carried along on a flood of romanticism," could not be diverted to the self-contained elegance of the then new impressionist composer. "The select shrines were still consecrated to the cult of a fierce, grandiloquent, philosophical art: Beethoven's last quartets, the new works of César Franck — discovered very late in the day — and Richard Wagner's great operas — these complex,

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ambitious works, so full of noble beauty, were alone capable of arousing an enthusiasm that bordered on delirium." Paul Landormy, writing for *La Victoire,* lists these same composers, and singles out Franck's Quintet and Quartet, as having been accorded at that time "an excessive admiration, romantic in its violence." Derepas, writing in 1897, told of a veritable Franck inundation, and the composer's son then wrote to him that he received every day quantities of letters and printed matter about his father. "What is strong," wrote Schumann, "will make its way." When once the special harmonic style of Franck, his absorption in the contemplative moods of early organ music had caught the general imagination, his musical faith needed no preaching.

Of the notorious performance of Franck's Symphony at the Conservatoire (February 17, 1889), d'Indy writes:

"The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them — a professor at the Conservatoire, and a kind of factotum on the committee— what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the

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English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see – your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889."

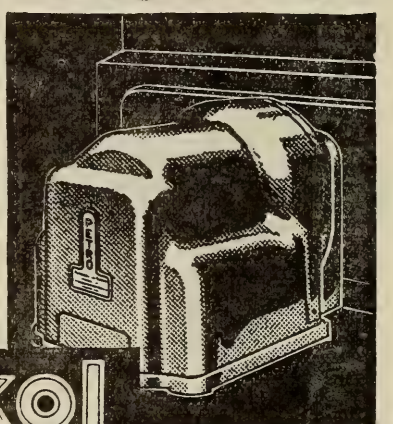
D'Indy, whom there is no reason to suppose anything but a truthful man, has this to say about Charles Gounod, who was present:

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!' "

All who knew him describe Franck as sincerely touched when some grudging official recognition was bestowed upon him, or when his music was actually heard and applauded in public. "On the occasions – alas! too few – when Franck came in touch with the public," wrote Arthur Coquard, "he saw and heard nothing but the music, and if the execution struck him as adequate, he was the happiest of men. The

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The final list for the Season 1936–1937 will be published in the programme book of April 23–24 without distinction between large and small gifts. Additional enrollments before then will be most welcome.

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master had formed an ideal atmosphere of his thoughts and affections, an atmosphere which his soul gladly inhaled, undisturbed by strange currents — his spirit delighted itself with its own ideal of art and philosophy. Wrapped in the contemplation of serene beauties such as these, his genius brought forth those great and sometimes sublime works. No wonder that his music, conceived in the calm joy of ecstasy, without thought of public opinion, the artist's dream, lasted over the day of its performance and, soaring high, lost sight of earth altogether."

Another instance of Franck's placid content with miserable performances is described by d'Indy. After he was decorated by the French government as "professor of organ," his friends and pupils determined to show the world that he was something more than that, and raised funds for a "Franck Festival," a concert of his own music, at the *Cirque d'Hiver,* January 30, 1887. The first part, conducted by Pasdeloup, consisted of *"Le Chasseur Maudit,"* the *"Variations Symphoniques"* (with M. Louis Dièmer), and the second part of *"Ruth."* Franck then conducted excerpts from his opera, *"Hulda,"* and his Third and Eighth Beatitudes. "The performance by an orchestra lacking in cohesion and insufficiently rehearsed," says d'Indy, "was a deplorable affair. Pasdeloup, courageous innovator and first champion of symphonic music in France, was then growing old and losing authority as a conductor; he went entirely wrong in the tempo of the finale of the *'Varia-*

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tions Symphoniques,' which ended in a breakdown. As to Franck, he was listening too intently to the vibration of his own thoughts to pay any attention to the thousand details for which a conductor must always be on the alert. The interpretation of the 'Beatitudes' suffered in consequence, but such was his good-nature that he was the only person who did not regret the wretched performance, and when we poured out to him our bitter complaint that his works should have been so badly given, he answered, smiling and shaking back his thick mane of hair: 'No, no, you are really too exacting, dear boys; for my own part, I was quite satisfied!' "

Franck was never heard to complain of the humble round of teaching, into which poverty had forced him, dissipating his genius in a constant grind of petty engagements, with only an hour or two in the day saved for his composition. "The first years of his marriage were 'close,' " wrote the organist Tournemire, who knew him then. "One must live! From half past five in the morning until half past seven, Franck composed. At eight he left the house to 'comb' Paris. He dispensed solfège and piano for the convenience of the pupils in the Jesuit school of Vaugirard (lessons 1 franc 80 centimes for a half hour, from eleven until two!). He had only a bite of fruit or cheese to sustain him, as Franck himself once told me. He would also go to Anteuil, a fash-

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ionable institution for young ladies of society, who often constrained him to teach them impossible novelties of the hour." He was known to these uneager demoiselles, acquiring parlor graces, as "Monsieur Franck." Later, some of these ladies were astonished to find their erstwhile insignificant and even rather ridiculous piano teacher become a world-enshrined memory. Whereupon they proudly proclaimed themselves "Franck pupils." D'Indy disqualified these imposters by publishing the name of every pupil who at any time had been close to Franck in his work.

The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as "constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle." He says elsewhere of the conception of the Violin Sonata – "From this moment the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an

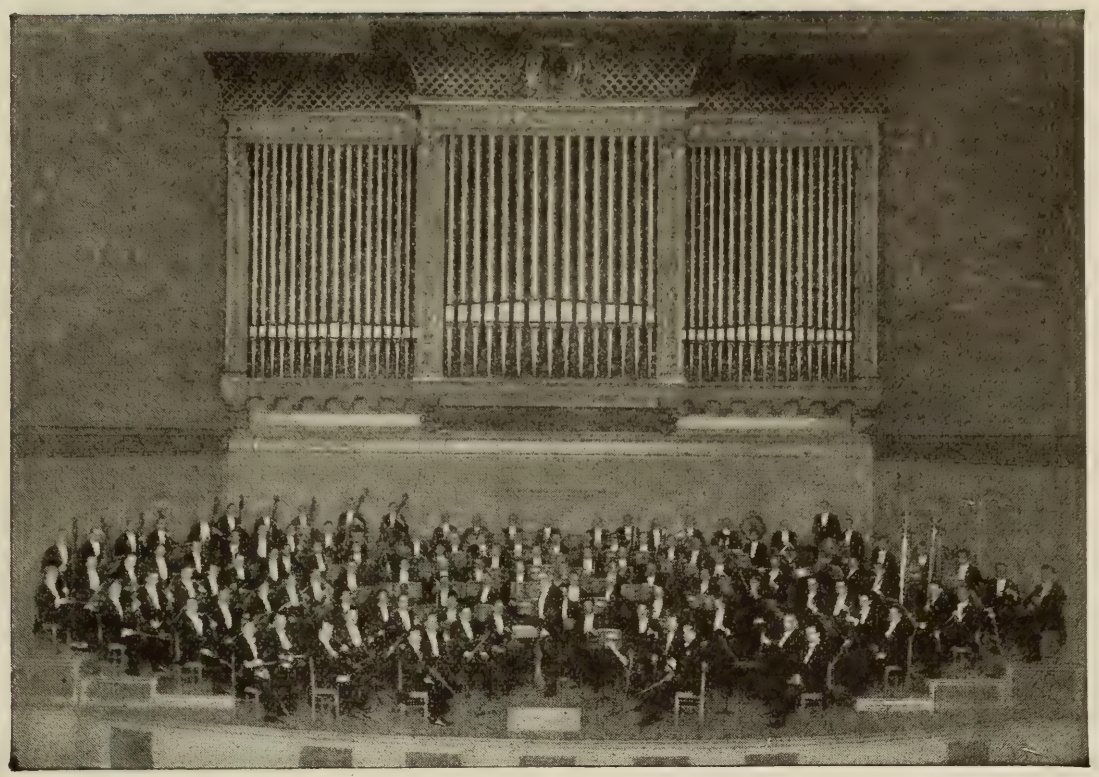
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Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 6 in G major ("Surprise") Haydn
Symphony No. 8 in B minor ("Unfinished") Schubert
Rosamunde — Ballet Music Schubert
La Valse Ravel
Wiener Blut — Waltzes (Vienna Blood) Strauss
"The Enchanted Lake" Liadov

empiricist and an improviser – which is radically wrong – his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could – and did – think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'? . . .

"Franck's Symphony is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz had justly called 'the theme of faith.' "

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By Nicolas Andrejevitch Rimsky-Korsakov

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died June 21, 1908, at St. Petersburg

The development of Rimsky-Korsakov as an orchestral painter found a summit of displayful brilliance in the years 1887 and 1888. "The 'Capriccio Espagnole,' 'Scheherazade,' and the 'Easter Overture,'" so the composer has written in his autobiography, "close this period of my activity, at the end of which my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra. These three compositions also show a considerable falling off in the use of contrapuntal devices, which is noticeable after 'Snyegourochka.' The place of the disappearing counterpoint is taken by a strong and virtuoso development of every kind of figuration which sustains the technical interest of my compositions."

During the winter season, Rimsky-Korsakov worked upon the filling out of the opera, "Prince Igor," from the sketches which his friend Borodin, recently deceased, had left. But he nourished ambitions to

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compose two orchestral works of his own — an overture on ritual melodies from the Russian "Obikhod," and "a composition on the subject of certain episodes from 'Scheherazade.'" When the summer season of 1888 brought him his opportunity, he took refuge on the lakeside estate of a friend, carrying his sketches with him, and completed both scores. He conducted both at the Russian Symphony Concerts in St. Petersburg in the following winter, "with success." "Scheherazade" made its way to Boston on April 17, 1897, when it was performed by this orchestra under the direction of Emil Paur.

Rimsky-Korsakov attached this paragraph to the score:

"The Sultan Schahriar,* persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade † saved her life by

* "Shahryâr (Persian), 'City-friend,' was according to the opening tale 'the King of the Kings of the Banu Sâsân in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before.'"—P. H.

† "Shahrâzad (Persian), 'City-freer,' was in the older version Scheherazade, and both names are thought to be derived from Shirzâd, 'Lion-born.' She was the elder daughter of the Chief Wazir of King Shahryâr and she had 'perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred.' Tired of the slaughter of women, she purposed to put an end to the destruction."—P. H.

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interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures."

The scoring is as follows: piccolo, two flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, snare-drum, bass drum, tambourine, cymbals, triangle, tam-tam, harp and strings. The dedication is to Vladimir Stassov.

The composer relates how he has attempted to incite the imagination of his hearers rather than to enchain it by specific episodes:

"The programme I had been guided by in composing 'Scheherazade' consisted of separate, unconnected episodes and pictures from 'The Arabian Nights': the fantastic narrative of the Prince Kalandar, the Prince and the Princess, the Baghdad festival, and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II, and IV and the intermezzo in Movement III, written for violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern

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"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalandar's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connection with the Kalandar's Narrative. The principal theme of the Kalandar's Narrative (B minor, 3-4) and the theme of the Princess in Movement III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Baghdad festival; yet nothing is said in 'The Arabian Nights' about these persons taking part in the



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festivities. The unison phrase, as though depicting Scheherazade's stern spouse, at the beginning of the suite, appears in the Kalandar's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were, a kaleidoscope of fairy-tale images and designs of Oriental character, – a method that I had to a certain degree made use of in my 'Skazka' ('Fairytale'), the musical data of which are as little distinguishable from the poetic as they are in 'Scheherazade.' Originally I had even intended to label the movements of 'Scheherazade': No. I. – 'Prelude'; No. II. – 'Ballade'; No. III. – 'Adagio'; * No. IV. – 'Finale'; but on the advice of Liadov and others I did not do so. My aversion for the seeking of a too definite programme in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, such as: 'The Sea and Sindbad's Ship'; the 'Kalandar's Narrative,' etc.

* This movement is marked *Andantino quasi allegretto* in the score.

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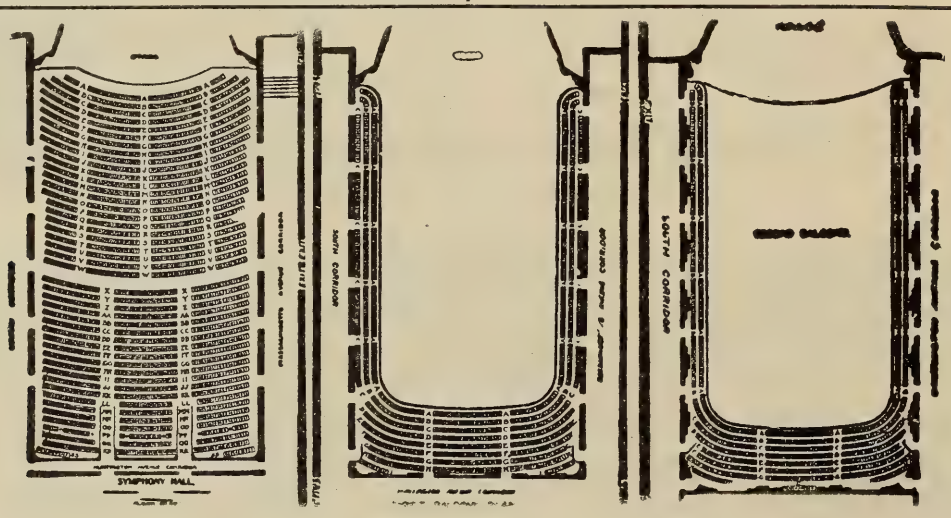
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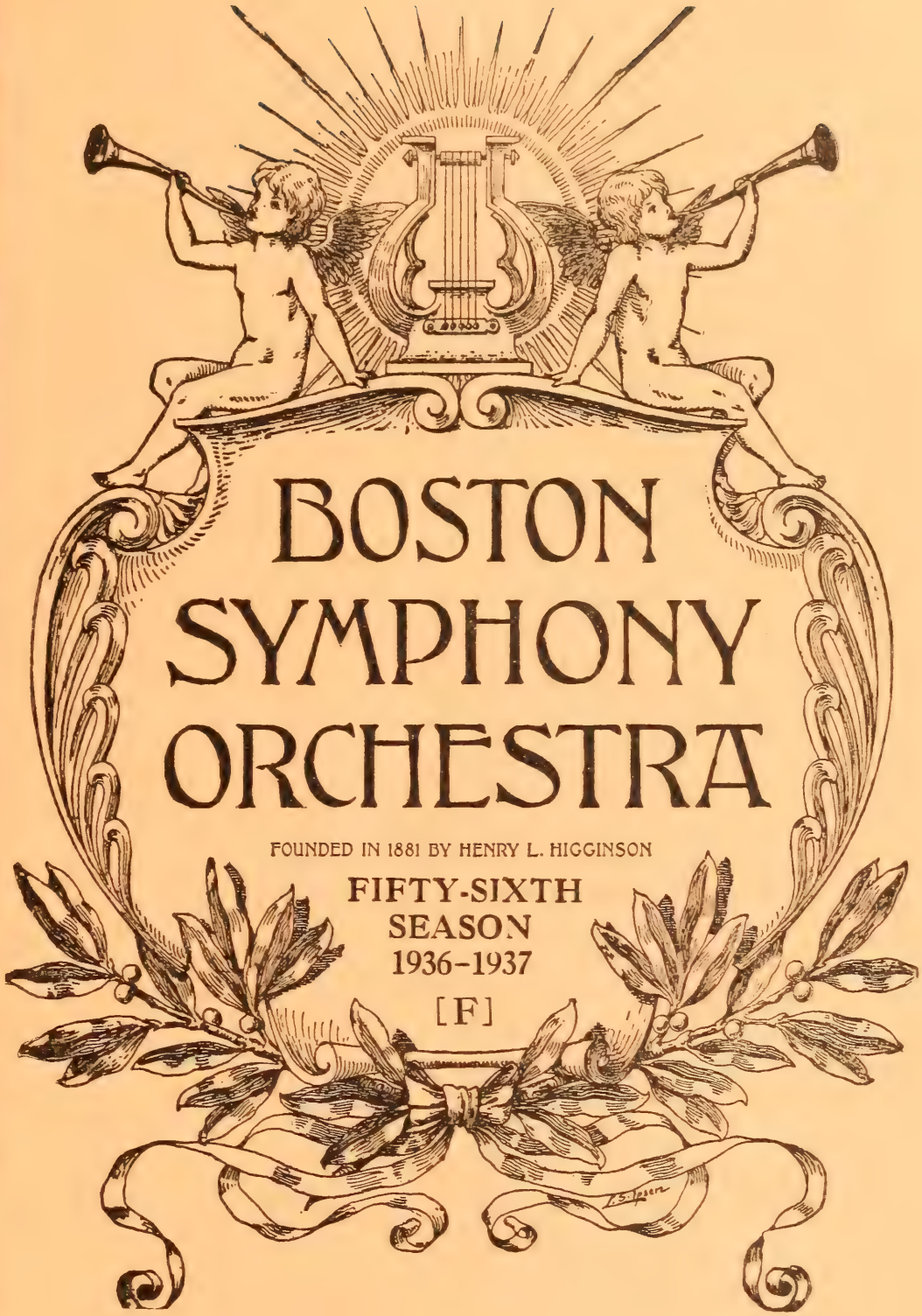
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Concert Bulletin of the Sixth Concert

TUESDAY AFTERNOON, *April* 27

with historical and descriptive notes by

JOHN N. BURK

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Programme

MOUSSORGSKY..... Prelude to "Khovanstchina"

DEBUSSY "Prélude à l'Après-midi d'un Faune (Prelude to the Afternoon of a Faun) (Eclogue of S. Mallarme)"

SIBELIUS.....'"The Swan of Tuonela," Legend from the "Kalevala," *Op.* 22, No. 3
(English Horn Solo: LOUIS SPEYER)

SIBELIUS.....'"Finlandia," Symphonic Poem, *Op.* 26

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"KHOVANSTCHINA": PRELUDE TO ACT I

By MODEST PETROVICH MOUSSORGSKY

Born at Karevo, in the government of Pskov, on March 28, 1835; died at St. Petersburg on March 28, 1881

"KHOVANSTCHINA is a formidable name, especially when written as *'Chowánschtschina,'* in the German transliteration" (so writes Oskar von Riesemann, in his readable life of Moussorgsky). "The word (the accent is on the first a) looks as if it were invented to display the tongue-twisting properties of the Russian language. The last syllables hiss like a brood of snakes. What is the meaning of this monstrous word? Nothing much — its sense is more innocent than one would fancy. The last syllables are only a contemptuous suffix in Russian, like '-ery' in English. When the young Czar Peter (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, he dismissed the whole affair with a contemptuous shrug, and the word *'Khovánstchina!'* and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result, so far as the Russian Empire was concerned." Moussorgsky devised a

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different end for each of them, to suit his dramatic purposes, but was otherwise essentially faithful to history.

His introduction, Moussorgsky calls "Dawn on the Moskva River." It is a musical landscape in which the composer prepares his audience to see the quarters of the Streltsi in Moscow, in the early morning. Riesemann attributes the "five melodic variations" which are the basis of this prelude to "a method of musical expression long familiar to the Russian people, through their popular songs. When a song is sung in a Russian village — especially by several singers in succession — no two stanzas are usually sung alike. Each singer tries to introduce individual variations in the melody to suit his or her own voice and mood, and in accordance with the meaning of the particular verse. Thus the song loses all rigidity and seems to be a living, breathing organism, capable of varying with every moment. This peculiarity of Russian folk-song becomes in Moussorgsky's hands a most effective means of musical expression, which he employs in many of his works, and nowhere more successfully than in this prelude; it is always the same landscape, somewhat melancholy and monotonous, that we see before us, and yet it seems constantly to change its appearance, in accordance with the changing light."



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By Claude Debussy

Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918

It was in 1893 that musical Paris, or at least the more discerning part of its audiences, began to awaken to the special qualities in Claude Debussy, for it was in that year that his String Quartet and *"La Damoiselle Élue"* were first performed. A result of these performances was the arrangement of an all-Debussy concert in Brussels (where he was as yet unknown) on March 1, 1894. The affair was under the direction of Eugéne Ysaye. The new works above named and two songs were to be performed, also at the end of the programme an unpublished manuscript score: *"Prélude, Interlude, et Paraphrase Finale" pour "L'Après-midi d'un Faune."* This work was withdrawn by the composer as not ready for performance. Debussy, following the trait which was to stay with him through life, subjected his first purely orchestral score to much revision, minute reconsideration and painstaking care in detail. When after two years of work upon it he was ready in the summer of 1894 to yield it for

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performance and publication, the second and third parts, which had not gone beyond the stage of fragmentary sketches, had been abandoned. Debussy's piece was performed under its present title of "Prelude" at the concerts of the *Société Nationale* on December 22 and 23, 1894, Gustave Doret conducting. Charles Koechlin reports that the acoustics of the Salle d'Harcourt were poor, and the performance bad, the rehearsals having been inadequate. Nevertheless, the Prelude had an immediate success, and at the first performance had to be repeated. André Messager and Edouard Colonne soon put it on their programmes, and on its publication in 1895 the piece made its way abroad. *

Dating from the "Faun," Debussy became a prominent figure in Paris, the centre of an insoluble discussion between those who felt that his amorphous ways were undermining the very structure of music, and those who proclaimed him the liberator of his art from Parnassian fetters and rigidities. Already youthful imitators were beginning to rear their heads, and a "school" was rallying insistently around him, much to the embarrassment of this meticulous indi-

* The first performance in the United States was by the Boston Orchestral Club, Georges Longy, conductor, April 1, 1902. The first performance by the Boston Symphony Orchestra was December 30, 1904. Not until the end of 1913 did this particular masterpiece find its way into the concerts of that institution sacred to form—the Paris *Conservatoire*.

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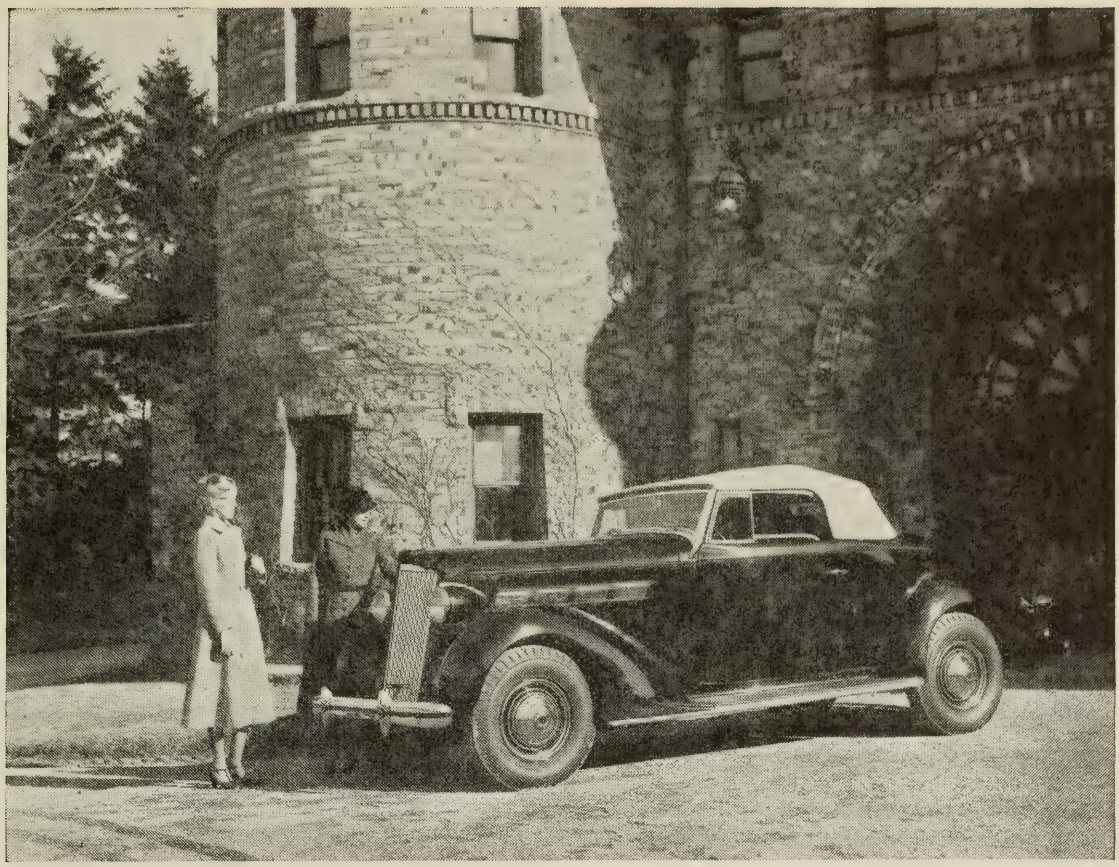


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vidualist. Leon Vallas, whose "Claude Debussy" is invaluable in its study of the currents of opinion which surrounded him at every point in his career, shows how certain "advanced" critics at that time, "not daring to make a direct attack on the creator of a new type of art, impeached his imitators and copiers." *"L'Ouvreuse,"* an organ lined up with the César Franck movement, referred contemptuously to "the conservatorial fœtus which floats aimlessly in a jar of Debussy alcohol, swollen with pride in their own unresolved appoggiaturas," and "those nice little young men with long hair and short ideas who pick up the cigarette-stumps of Claude Achille Debussy."

The Prelude seems to have survived its attacks and imitations without loss of its particular charm and beauty in the forty-two years which have passed since it appeared. As for the "violation" done upon it by Diaghilev's *Ballet Russe* in 1913, the disapproval of Debussy was a foreordained fact, as the disapproval of Mallarmé himself would have been. The arbitrary and highly stylized visualization of Nijinsky, however admirable as an adventure in choreography, inevitably shattered the fragile and elusive dream-picturing of the poet, and no less its scrupulously reverent translation into tones.

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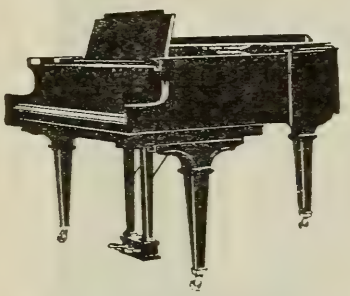
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to attempt a translation of Mallarmé's rhymed couplets, his complex of suggestions, his "labyrinth," as he himself called it, "ornamented by flowers." Arthur Symons (in his "The Symbolist Movement in Modern Literature") wrote: "The verse could not, I think, be translated," and this plain dictum may be considered to stand. We shall therefore quote the faithful synopsis (quite unsuperseded) which Edmund Gosse made in his "Questions at Issue":

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun — a simple, sensuous, passionate being — wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer

(*Continued on page 32*)

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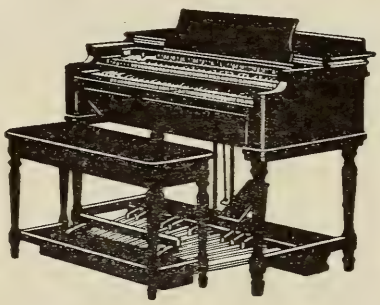
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and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstacy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect sauvity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

According to a line attributed to Debussy, the Prelude evokes "the successive scenes of the Faun's desires and dreams on that hot afternoon."

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The following close description of the score was made by Vallas:

"There are two essential themes; one is softly uttered by the flute at the very beginning, the other boldly chanted by the wood winds. The former, describing the *'bosquets arrosés d'accords,'* is of a cloudy colour, uncertain as to mode and undecided in rhythm. The latter is very definite, and its comparatively clear tonality is fixed by the syncopated chords of the quartet. The very free interplay of these two themes constitutes the whole of the prelude as far as the concluding bars. There two stopped horns take up in thirds the pattern of the flute-theme which gradually fades away. Whereupon the harmonies of the harps and the silvery tinkling tones of antique cymbals softly sound the notes of a major chord in conclusion.

"The development is something entirely new. It is remarkable for the very fragmentary treatment of the material and for the fact that its movements are controlled by the significance of the music, which itself conforms to the spirit of the poem. There is no trace of the traditional 'official' symmetry that characterizes the well known symphonies. No sooner are the themes stated than they break up, divide, and contract. The lively fragments spread rapidly throughout the orchestra. They change their rhythm and their nature, they amalgamate in original and unexpected ways. The most varied accents jostle one another, and from their impact new rhythms spring, an independent life is born. The harmony moves with the complete freedom which Debussy always aimed at, and he utilizes it with a facility hitherto unknown. There is continuous modulation throughout the most remote tonalities, which are linked together with perfect ease and delightful spontaneity. The instrumentation, which is for a small symphony orchestra (there are neither trumpets nor trombones), is very individual in character, owing to novel combinations of timbres and subdivision of the parts, with occasional contrasting effects of massive unison."

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"THE SWAN OF TUONELA," Legend from the *"KALEVALA,"* *Op.* 22, No. 3

By Jean Sibelius

Born December 8, 1865, at Tavastehus, Finland

"The Swan of Tuonela" was composed in 1893 and first performed in Helsingfors on April 13, 1896, the composer conducting.

The first performance by the Boston Symphony Orchestra was given on March 4, 1911. There were subsequent performances October 24, 1914, December 28, 1917, February 25, 1927, March 19, 1937.

The piece is scored for oboe, English horn, bass clarinet, two bassoons, four horns, three trombones, timpani, bass drum, harp and strings.

Sibelius began his series of works based upon the folklore of the *"Kalevala"* with *"Kullervo"* in 1892. *"En Saga"* of the same year was more general in subject. But his cycle of four musical "Legends," describing the exploits of the hero Lemminkainen, was steeped in the spirit and letter of the *"Kalevala."*

The music grew from the composer's plan for an opera on a *"Kalevala"* subject, "The Creation of the Boat," which Sibelius undertook in 1893, himself preparing a text with the help of the author

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J. H. Erkko. He was advised that the libretto was unsuitable for operatic purposes, and abandoned the idea. But he had already composed a prologue to the opera, and this became "The Swan of Tuonela." In 1895 he added to this one three more "legends," based upon the exploits of Lemminkainen: "Lemminkainen and The Maidens," "Lemminkainen in Tuonela," "The Swan of Tuonela," and "The Return of Lemminkainen." After conducting the cycle in 1896, Sibelius made a revision for a performance in the following year. In 1900 the last two ("The Swan of Tuonela" and "The Return of Lemminkainen") were again revised, and these only have been published.*

The following inscription appears upon the score of "The Swan of Tuonela":

"Tuonela, the land of death, the Hell of Finnish mythology, is surrounded by a large river with black waters and a rapid current on which the Swan of Tuonela floats majestically, singing."

The "lively" Lemminkainen, a hero of the epic, woos the maiden of *Pohjola* (which was the legendary name for the northland), but must obtain the consent of her mother, Louhi, "the old and gap-toothed dame of Pohja." This hag, in whom more than one villainy in the

* "Something should be done about this," writes Cecil Gray.

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"Kalevala" has its source, sets impossible labors upon Lemminkainen. He must capture on snowshoes the Elk of Hiisi, he must bridle "the fire-breathing steed" of Hiisi. He brings both to her, but she contrives a third task which can only result in his death. He must shoot a swan which glides upon the river of Tuonela. In the fourteenth Runo of the *"Kalevala"* it is told how Lemminkainen descends to the underworld, armed with his "twanging crossbow," and stalks the shores of "Tuoni's murky river." But the blind old cowherd Märkähattu has long awaited him.

"From the waves he sent a serpent,
Like a reed from out the billows;
Through the hero's heart he hurled it—"

The body is hewed into five pieces by the son of Tuoni, and cast into the turbulent waters. In the fifteenth Runo there are magnificent pages which tell of the heroic efforts of Lemminkainen's mother to find her boy. She invokes all the forces of nature to aid her search, and having found him, uses the "magic balsam" of the bees to heal the wounds and restore life to the veins.

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"FINLANDIA," SYMPHONIC POEM, *Op.* 26

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

"Finlandia," composed in 1899, was first performed by the Philharmonic Orchestra at Helsingfors on July 2, 1900. The first American performance took place at a Metropolitan Opera House concert in New York, December 24, 1905. The first performance in Boston was by the Boston Symphony Orchestra, November 20, 1908. There were also performances October 21, 1910, October 23, 1914, October 19, 1917, December 10, 1926, and March 19, 1937.

"Finlandia" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle, strings.

THE year 1899 was one in which the national consciousness of Finnish citizens was thoroughly aroused. As a subject of imperial Russia, Finland had long suffered interference in the administration of its own affairs, and in this year the zeal of Russian authority was increased. Restrictions were put upon the Finnish legislature, upon their system of conscription, but more particularly upon those organs of the press in which protest and assertion of independence found expression.

Sibelius since the early nineties had allied himself with circles of advanced thought in Helsingfors, with those who spoke and labored for the development of a nationalist culture. The young man was swept up in the fervor of patriotism in 1899. The First Symphony, although intensely personal, was considered revolutionary in its feeling, but two further works of that year – "The Song of the Athenians," and "Finlandia"—more directly fired the imagination of the people. "The Song of the Athenians," for chorus of men and boys, was written to an unexceptionable classical text of Rydberg, but it proved a case in which the tone was more powerful than the word. In this piece, according to Karl Ekman, "he made the metallic sound of the boys' voices proclaim the readiness of a whole nation to fight and die for its liberty. . . . At one blow Sibelius had stepped into a leading position in Finland's political front by virtue of his ability to interpret in music the thoughts and purposes that could not be expressed freely in words during the years of oppression."

The incendiary qualities of "Finlandia" were not so quickly perceived. The piece first came into being as the finale of a series of patriotic "Tableaux from the Past," which was staged at Helsingfors on November 4, 1899, the gala night of three successive "press celebrations." The musical *finale* seems to have attracted no particular attention. When subsequently Sibelius arranged three numbers from the music he had composed to accompany these tableaux into his first

suite entitled *"Scènes Historiques,"* the *finale* was not included. He revised this piece and gave it to the Helsingfors Philharmonic Orchestra for performance on July 2, 1900, as *"Suomi,"* the generic name for Finland. The symphonic poem was known in German cities as *"Vaterland,"* in Paris as *"La Patrie."* In its own country it became such a firebrand that for several years its performance was forbidden altogether. When it was played in other parts of Russia, no patriotic title was permitted. The composer remembers conducting performances in Reval and Riga in 1904, when it appeared upon the programme as "Impromptu."

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TONE POEM, "THUS SPAKE ZARATHUSTRA" (FREELY AFTER FRIEDRICH NIETZSCHE), *Op.* 30

By RICHARD STRAUSS

Born at Munich, June 11, 1864

FRIEDRICH NIETZSCHE'S *"Also Sprach Zarathustra,"* which moved Richard Strauss to the creation of his large-scaled tone poem in 1896, is surely no less a poem in prose than a philosophical treatise. Nietzsche's sister referred to it as "dithyrambic and psalmodic" – certainly with more understanding than those early opponents of programme music who reproached Strauss with having set philosophy to music. These critics need not have gone further than to read Strauss' statement on the occasion of the first performance of the work (at Frankfort-on-the-Main November 27, 1896): "I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman."

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The following quotation from Nietzsche's book, taken from Zarathustra's introductory speech, is quoted at the beginning of the score rather as an introduction to the subject than as a description of the music itself:

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned — one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those whom thou shinest? For ten years thou has come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down, as men say — men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.' — Thus Zarathustra's going down began."

The following analysis was made by Philip Hale:

There is a simple but impressive introduction, in which there is a

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Overture to "Oberon" (1826) (II)	Weber (1786–1826)
Overture, "The Hebrides," Op. 26 (1830) (III) . .	Mendelssohn (1809–1847)
Symphony in A major, "Italian," Op. 90 (1833) (III)	Mendelssohn (1809–1847)
Overture, "The Roman Carnival," Op. 9 (1838) (I)	Berlioz (1803–1869)
Symphony No. 4 in D minor, Op. 120 (1841, Revised 1851) (II)	Schumann (1810–1856)
Overture to "Tannhäuser" (1844) (II)	Wagner (1813–1883)
"Gretchen," from "A Faust Symphony" (after Goethe) (1854) (IV)	Liszt (1811–1886)
"Forest Murmurs" from "Siegfried" (1865) (II) . .	Wagner (1813–1883)
"A Siegfried Idyl" (1870) (II)	Wagner (1813–1883)
Suite No. 1 from the Music to Ibsen's "Peer Gynt" (1875) (IV)	Grieg (1843–1907)
Symphony No. 4 in F minor, Op. 36 (1877) (III) .	Tchaikovsky (1840–1893)
Prelude to "Khovanstchina" (1880) (VI)	Moussorgsky (1835–1881)
Symphony No. 4 in E minor, Op. 98 (1885) (IV) .	Brahms (1833–1897)
Symphonic Suite, "Scheherazade," Op. 35 (1888) (V)	Rimsky-Korsakov (1844–1908)
Symphony in D minor (1888) (V)	Franck (1822–1890)
"Prelude to the Afternoon of a Faun" (1894) (VI) .	Debussy (1862–1918)
"The Swan of Tuonela," Op. 22, No. 3 (1895) (VI)	Sibelius (1865–)
"Also Sprach Zarathustra," Op. 30 (1896) (VI) . .	Strauss (1864–)
"Finlandia," Op. 26 (1899) (VI)	Sibelius (1865–)

(I) November 3.
(II) December 22.
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solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "Von den Hinterweltlern" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

The next heading is "Von der grossen Sehnsucht" (Of the Great Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by wood-wind instruments in chromatic thirds.

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "Von den Freuden und Leidenschaften" (Of Joys and Passions).

"Grablied" (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

"Von der Wissenschaft" (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. "Der Genesende" (The Convalescent).

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Brahms.....Symphony No. 1 in C minor, *Op.* 68

TANZLIED. The dance song begins with laughter in the wood wind.

"NACHTLIED" ("Night Song").

"NACHTWANDERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Thus spake Zarathustra" is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, two clarinets in B-flat, clarinet in E-flat, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, eight double-basses.

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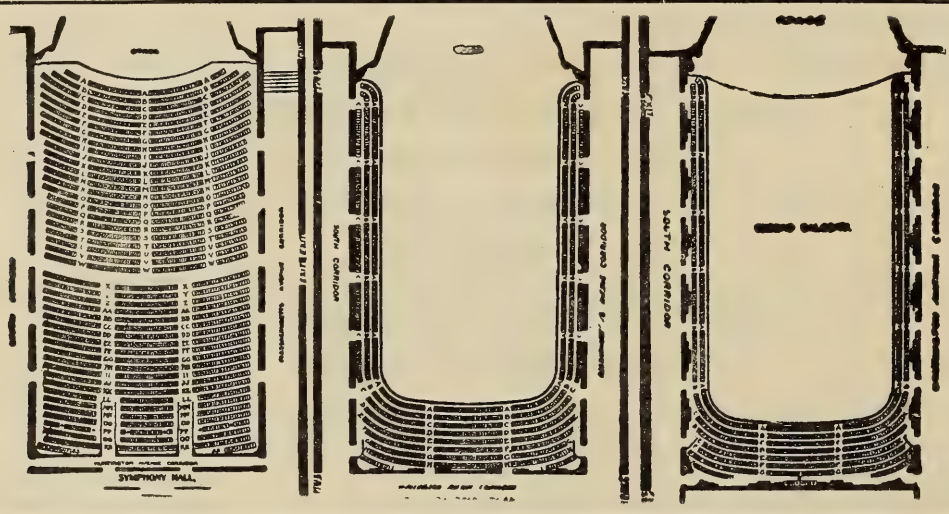
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